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College and University C/C Programs

The CCCC is concerned with all aspects of English language programs in our colleges. Through the years, CCC has presented many descriptions of particular courses and projects, especially in "Staff Room Interchange"; but up to now there have been no presentations of complete programs, hence the beginning in this issue of a new feature which may prove interesting and useful to CCCC members. Herewith will be presented L. M. Myers' description of the complete English language program at Arizona State University. Your Editor invites comparable descriptions of programs at other institutions, and plans to present one in each non-convention issue as long as sufficient interest is expressed. Contributions are hereby invited, and contributors are asked to observe the following general rules:

Length: 1500-3000 words

Contents: As many of the following items as are appropriate:

The freshman course—enrollment, nature and size of sections, make-up of staff, organization, texts used, and some indication of coverage.

Advanced courses in writing—any pertinent information.

Non-writing courses in the language—any pertinent information.

Place of language courses in degree programs.

Proficiency tests or other college requirements.

Evaluation.

The body of the paper should be as factual as possible, and simple enough for strangers to understand. Only in the *Evaluation* (not more than three or four paragraphs) should there be a discussion of features that work particularly well or that cause special difficulties.

The English Language Program at Arizona State University

L. M. MYERS¹

The Freshman Course

Arizona State University has a student body of something over ten thousand, divided rather evenly between four undergraduate colleges and a graduate college. Our entrance requirements are very mildly restrictive. Students in the upper three quarters of Arizona high-school classes are admitted automatically. Students in the lowest quarter may enter if they indicate adequate ability by examination or are recommended by their high schools. Out-of-state and transfer students are screened more strictly.

The freshman English course, with an enrollment of about 2300, is administered by a director with the advice of a committee. It runs for two semesters, three hours a week. The section limit of 25 is quite carefully observed, though not absolutely rigid in hardship cases. About a third of the sections are taught by graduate assistants, the rest by the regular staff. Usually an instructor has three sections, an assistant professor two, an associate professor one, and a professor none, though there is naturally some flexibility. This arrangement makes rather special demands on the director, who can be as bossy as he likes with the assistants but must be tactful with his colleagues, some of whom are considerably senior to him.

Both remedial English and sectioning by ability, with about the same number of high and low sections, have been tried in the past and, at least for the present, abandoned. After several years of completely unselected sectioning a new experiment is being tried this semester.

About 120 students whose work in English 101 was particularly good were invited to register for special advanced sections of 102, with a warning that the work would be harder. We expected that at least half would decide against extra work and stiffer competition, and set up three special sections with enrollment absolutely limited to 20, on the theory that good students would write more and that their work would deserve more careful correction. We had underestimated ambition, and had to turn away about 40 students. We'll know better—or at least guess differently—next time. Instructors in the advanced sections are enthusiastic to the point of incredulity. Complaints from other instructors who have lost their spark plugs have not yet become audible.

Students with four years of high school English may apply for exemption from English 101 on the basis of an assigned composition. Usually about seventy apply but only half a dozen are exempted, since the examining committee wants clear evidence that a student would be wasting his time on the course. Students in 101 who impress their instructors sufficiently may be recommended to take another examination for exemption from 102. Usually about 20 are so recommended (they must show knowledge of research techniques as well as general ability) and about a quarter of these pass. An exempted student gets no credit—he simply has three more hours of electives, which need not be used in English.

Obviously inadequate students are advised to withdraw, and if unwilling may be dropped by their instructors. By the end of six weeks all sections are sup-

¹Arizona State University. Professor Myers is Head of the Division of Language and Literature.

posed to be reduced to those students who have at least a reasonable chance of passing. Dropped students are told kindly but firmly that it is up to them to improve their knowledge to a point where they will be teachable at a college level if they wish to proceed toward a degree.

The course might be described as fairly traditional in content but rather liberal in atmosphere. Required texts are a good dictionary; Myers, *Guide to American English*; and Grebanier, *College Reading and Writing*. Instructors may, if they wish, add an additional paperback each semester. The very slender syllabus is designed to make it possible for a student to transfer from one section to another at mid-year without too much repetition or omission of essential material. There is no speech in the syllabus, since a separate course in speech is required in most majors. Each student is required to produce at least 4500 written words a semester. Otherwise a good deal of latitude is permitted, and each instructor prepares and grades his own examinations and assigns his own final grades.

In their first semester of teaching, the graduate assistants take a seminar, carrying three units of credit, with the Director of Freshman English. The course introduces them to the mechanics of conducting a composition class and to the standards current at ASU. Usually a part of each class period is given over to the discussion of grading and procedural problems—and perhaps solutions—that have come up in the assistants' classes since the last meeting. From time to time members of the regular staff come in to address the group on special topics and to answer questions. There are also many reports by class members on articles in journals and elsewhere that are of interest to beginning teachers. A small library maintained by the department gives the graduate assistants ready

access to the more obvious journals as well as texts, handbooks, standardized tests, an exercise file, and various other reference materials.

The graduate assistants are given no committee assignments, but they do attend (and may speak at) staff meetings and other departmental functions, both social and professional.

The Junior Proficiency Examination

In the College of Liberal Arts students who received less than a B in the second semester of freshman English are required to take an English Proficiency Examination near the end of their fourth semester in college. Failure to pass this examination or failure to take it at the proper time makes a student ineligible to register in any upper division course. He may remain in the university but may take only lower division courses until he has taken and passed the Proficiency Examination. All students who transfer from other institutions with less than junior standing must take this examination regardless of their grades in Freshman English.

The examination is administered by a College committee composed of representatives from the various divisions. Only one member, the chairman, is from the English Department. The examination consists of a composition on a subject selected by the student from a list of ten or twelve subjects prepared by the committee. Two hours are allowed for writing. Each paper is graded by three members of the committee, with a two-out-of-three vote final. Failures are reported to the Dean of the College. He may advise them to audit freshman composition courses, take a sophomore writing course, or work on their own. No special rescue course exists or is contemplated.

This is the first year that the plan has been fully in effect (last year only a few sophomore transfers were affected). Ac-

cordingly, no statistics can be given on the extent of carnage or the violence of repercussions. At least two of the other colleges in the University are considering joining the experiment, but are awaiting results of the first run.

Advanced Courses in Writing

At the sophomore level the University has, in the past, offered only a single one-semester course in *Advanced Composition*. This has drawn an unfortunate mixture of able students who want to write well and others who think or are told that they need more instruction in order to write even passably. Beginning next year *Advanced Composition* will be reserved for the second group, and the abler students will be lured, or perhaps forced, into a technically parallel but considerably more demanding course entitled *English Prose Style*. Both of these courses, as well as the next three to be mentioned, meet for two hours a week but carry three hours of credit.

At the junior level there is a one-semester course called *Creative Writing*, which could probably be described, but not accurately. When I last taught it the one firm requirement was that a thousand words must be handed in at ten o'clock on Tuesday, with no excuses accepted unless they indicated physical disability covering the whole of the preceding week. It was interesting, if not encouraging, to find that the students were unanimous in considering this simple requirement the most valuable thing in the course.

At the senior-graduate level there is a semester course called *Advanced Creative Writing* followed by one called *Professional Writing*. This last is always taught by a reasonably successful professional writer. In addition to still further creation it involves such things as market study, manuscript preparation, the uses and dangers of agents, and so forth.

On the purely graduate level there is

a course called *Theory and Practice of Rhetoric*. It is intended to discourage beginning college teachers of English from writing the way so many of them do, and to tell them why. Statistics on its success are not yet available.

Other Courses Dealing with the Language

Aside from courses in writing there are undergraduate courses in *Semantics*, *Current English Usage*, and the *History of the English Language* (this last may also be taken for graduate credit), and purely graduate courses in *Old English*, *Beowulf*, *Introduction to Linguistics*, and *Structure of the English Language*—each for one semester.

Language Courses in Degree Programs

In the undergraduate teaching major, courses in sophomore composition, *Semantics*, and *Current English Usage* are required. In the liberal arts major, sophomore composition and either *Current English Usage* or *History of the English Language* are required. Since both majors require 45 semester hours, other language courses are frequently elected.

No language courses are specifically required in either the M.A. in English Education (half in English and half in Education) or the M.A. in English; but Language is one of the areas in which students may choose to be examined in their comprehensives, and a good many of them select it and take courses accordingly.

Beginning this September we shall offer the Ph.D., and one of the three specializations that we shall permit is entitled *The English Language: Its Structure, Development, and Use*. What we have in mind does not seem to be offered anywhere else. Naturally we envision it as an admirably well-rounded program. Just as naturally, some specialists would damn our prospectus as the recipe for an obviously foredoomed

stew. It will take a while for the evidence to come in.

Evaluation

Two things about which I was originally very doubtful seem to have worked out particularly well. The first is our assignment of freshman classes on a diminishing scale as the academic ranks ascend. The second is putting graduate assistants in full charge of their sections as they work for the M.A. We choose them carefully, and they push the permanent staff pretty hard. We find no trace of the attitude that teaching freshmen is drudgery which interferes deplorably with one's "own" work, and which it would be rather shameful to take too seriously. They look at their apprenticeship as an opportunity that they would be fools not to make the most of; and if they find they can't handle everything they drop a course or so and stretch out their program rather than skimp on their teaching.

Part of this can be ascribed to our luck in having a very fine Director of Freshman English, but I think the biggest single factor is the seminar required of first semester assistants. Some people might think the three credits for this course were too cheap; others might doubt the wisdom of diverting a tenth

of the required units from the study of literature. But we believe that this course shows them as nothing else could that we put a high value on their teaching, and that it encourages them to learn much more—from each other as well as from us—than they would if we scaled it lower. And of course they must still pass their comprehensives.

We shall have to make some adjustment in our program when we start offering doctoral work this fall. The obvious solution would be to reserve the teaching assistantships for students with M.A.'s, but we are against this for two reasons: we have been getting excellent results at the lower level, and we think a prospective teacher should get his feet wet and find out how he likes the water as soon as possible. Instead we plan to keep the assistantships for M.A. candidates and those Ph.D. candidates with no experience in college teaching. A Ph.D. candidate with both the M.A. and the necessary experience can then be engaged as a part-time instructor, with some advantage to both his pocketbook and his ego. We can see no sound reason why a man qualified for full-time employment should be asked to teach at an assistant's rank and rate of pay as he works for the doctorate.

CCC invites similar program descriptions, preferably from large public or private universities.

The Elimination of Remedial English at Illinois

HARRIS WILSON¹

On December 20, 1955, the Board of Trustees at the University of Illinois approved a recommendation by the University Senate that Rhetoric 100, the freshman remedial course in English composition, be discontinued after the 1960 summer session. The background for that decision, the effects of the announcement, and the measures taken by the English department to explain the new policy to high-school English teachers, administrators, and parents in the state are described in my article, "Illinois vs. Illiteracy," and Charles W. Roberts' article, "The Unprepared Student at the University at Illinois," in the May, 1956, and May, 1957, issues of *CCC* respectively. In the fall of 1960, all entering students at the University of Illinois were placed in the regular freshman composition course, Rhetoric 101. A semester has now passed, the final grades are in, the results of that widely-publicized decision by the University are known. A report seems in order to the profession generally as to these results and their implications. I am glad to say at the outset that Rhetoric 100 died with scarcely a whimper.

When the decision was first announced, predictions of varying degrees of skepticism were made. It was said that a state university dependent for its financial support largely on the legislature would be forced to reverse that decision, or at least after a semester or two of the new program, reinstitute remedial work because of the pressure from outraged parents of illiterate students. There were strong protests from some quarters that the University was "passing the buck"

to the high schools and that the resentment aroused among high-school English teachers and administrators would cause a sharp deterioration in relations between the high schools and the University. Others predicted that when the new program went into effect, an inevitable result would be a lowering of the standards of the regular freshman composition course to the point that Rhetoric 101 would degenerate into Rhetoric 100 in all but name.

None of these predictions proved accurate. The University never wavered in its support of the decision. From the time of the original announcement, the permanent elimination of Rhetoric 100 in the fall of 1960 was taken as an established fact by all levels of administration, although I imagine there were some qualms in the athletic department. Even though the announcement was made in pre-Sputnik days, the people of the state supported it solidly. There were, apparently, many rumors throughout the country to the contrary. I have received long-distance calls in my office and many inquiries at conferences from colleagues at other institutions attempting to confirm reports that the University had reversed its announced position. To my knowledge no University official or faculty member has had any doubt that Rhetoric 100 would be permanently eliminated as scheduled, and there were few who did not approve of the action.

The relationship between the University and high schools has, instead of deteriorating, definitely improved since the announcement. The purpose of announcing the elimination of remedial English nearly five years before the actual inauguration of the new policy was to

¹University of Illinois, Urbana. Professor Wilson is Chairman of Freshman Rhetoric.

allow the high schools ample time to adjust to the change. In that period, the University and the English department launched an intensive program to improve the articulation between high school and college English.² The University published an official brochure entitled "Standards in Freshman Rhetoric at the University of Illinois," which was distributed throughout the secondary schools in the state. Reports of semester grades in Freshman Rhetoric for graduates of his school were sent annually to each principal, along with marked and graded placement test themes written by his graduates of the preceding year who enrolled at Illinois. Conferences were held each semester at which English teachers from selected high schools conferred with instructors in the Rhetoric Division concerning their students' writing. Members of the steering committee of the Rhetoric division met frequently with groups of teachers, administrators, and parents in their own communities. There is better feeling, better understanding between high school and college teachers of English in Illinois now than there has ever been in the past.

The third prediction, that standards in Rhetoric 101 would deteriorate, worried us most. College instructors in English are generally humane people and American eighteen-year-olds are, at least in class, an appealing, attractive lot. Would our new, inexperienced instructors especially (we hire about twenty-five annually in these years of expanding enrollments) be able to maintain standards in undiscriminated classes? These instructors are assigned to a

teaching supervisor who checks their grading of early themes and visits their classes. The inexperienced staff member is also required to take a graduate course in the theory and practice of teaching composition, and at least one staff meeting during the semester is devoted to a discussion of grading standards based on ten mimeographed themes representing all grade levels, which each staff member has graded individually. Even with these measures, however, we were still not certain of the effect of an influx of over 1000 poorly-prepared students on Rhetoric 101 standards.

Professor Roberts, in his letter of February 1, 1955, recommending the elimination of Rhetoric 100, wrote: "If Rhetoric 100 were dropped and all new freshmen were put into Rhetoric 101, as they are put into every other freshman course, on a sink-or-swim basis, we might expect a rise in the percentage of semester failures to a normal 10 or 15%, or two or three students out of twenty." He was an accurate prophet. The following table gives the comparative grade percentages in Rhetoric 101 in the fall semester of 1959-60, when Rhetoric 100 was still in existence, and the fall of 1960-61, when Rhetoric 100 was eliminated.

Fall, 1959-60	Fall, 1960-61
A 4.6%	A 4.3%
B 25.7%	B 18.7%
C 49.8%	C 42.0%
D 15.6%	D 22.2%
E 4.3% (Failure)	E 12.8% (Failure)

On the basis of these figures, one can say with certainty that the grading standards in Rhetoric 101 did not deteriorate. The failure rate tripled and the number of D's increased about fifty per cent. And there was no outcry among students or parents against the great injustice of it all. This acquiescence was

²Professor Charles W. Roberts has described this program much more fully than I can here in "Getting Together on English Composition Standards," an article in the October, 1959, Illinois Educational Press Bulletin. Copies of this bulletin may be obtained by writing to the Office of the Superintendent of Schools, Springfield, Illinois.

due in large part to the four-year program in educating the secondary schools and the public in general as to exactly what the dropping of Rhetoric 100 would mean. High-school teachers were able to warn students who were ill-prepared for college composition to expect a difficult time. The failing grades in most cases apparently came as no great shock.

I would like, however, to emphasize the positive side of the whole experiment. Through the announcement of the elimination of Rhetoric 100, through the program of information and explanation conducted since that time, student attitudes toward Freshman Rhetoric have changed. In the first place, there has been evidence of improved preparation. The Rhetoric staff has reported generally through the last two years that students' command of the basic elements in composition has improved, an impression confirmed by the drop in the percentage of students sent to Rhetoric 100 from 31.4 in the fall of 1958 to 26.4 in the fall of 1959, the last year in which Rhetoric 100 was offered. Students are generally more serious in their approach to Freshman Rhetoric; they have known for the past four years that they would not be able to depend on a high-school level, non-credit course to help them make up their deficiencies. And in spite of the increased rate of failure, student morale in freshman rhetoric classes generally has improved since the onus of "bonehead English" has been removed.

There is, of course, no reason in all this for complacency. Over one-third of entering freshmen (1627 students) made E's or D's in Rhetoric 101, too high a percentage for a university that draws over 80 per cent of its freshmen from the top half of high school classes. A great deal remains to be done in terms of those formidable problems of reducing teaching loads and providing better

training in the teaching of composition for high-school English teachers. But a start has been made: the University of Illinois is no longer offering high-school instruction in English; the willingness of the high schools to assume that instruction has been demonstrated, and there are indications that the preparation of students for college composition by Illinois high schools is improving.

What are the implications of the Illinois experiment for other colleges and universities? A recent NCTE report places the total cost for remedial instruction in college composition in the United States at \$10,000,000 last year, a staggering sum considering the rising costs of legitimate college instruction in English. I would say that an institution can successfully eliminate remedial instruction on two conditions: First, the secondary schools and the public must be carefully prepared for the change; second, the composition course must have definite and clearly defined standards to guide and protect the teaching staff.

As an example of such standards, I would like to quote an excerpt from *The Freshman Rhetoric Manual and Calendar*, the printed syllabus for the course, which every student must buy:

E: A grade of E usually indicates failure to state and develop a main idea. It may also indicate failure to avoid serious errors in grammar, spelling, sentence structure, etc. Freshman Rhetoric instructors are agreed that the following are the weaknesses which characterize E calibre writing:

1. Unjustifiable comma splice, or run-together sentences
2. Unjustifiable sentence fragment
3. Three different words misspelled
4. Lack of verb-subject agreement
5. Lack of antecedent-pronoun agreement
6. Faulty use of tense

7. Misrelated modifier
8. Illegible penmanship
9. Inadequate or illogical paragraphing
10. Inadequate statement or development of main idea

As a general rule, all instructors will follow this formula in grading themes:

1. A theme containing one of the above weaknesses will receive a grade no better than C.
2. A theme containing two of the above

weaknesses will receive a grade no better than D.

3. A theme containing three of the above weaknesses will receive a grade of E.

In addition, each student in Rhetoric 101 must pass a spelling test with a score of 80 or higher on the penalty of having his grade lowered one level even to the point of failure. I am aware that many will consider these regulations hopelessly conservative, but we are convinced that the elimination of remedial English at Illinois would have been a failure without them.

The Present Status of the Research Paper in Freshman English: A National Survey

AMBROSE N. MANNING¹

We might as well face it: the research paper in Freshman English is here to stay! Regardless of what it is called—research paper, term paper, source paper, reference paper, investigative paper, library paper, or documented paper (and all of these terms are used), a great majority of colleges and universities throughout the country, 83% of them, require a paper during the freshman year based on the student's use of the library or "controlled research" materials. The research paper probably has more status presently than any other one thing in the Freshman English program.

One reviewer of Freshman English texts says, ". . . nation-wide, Freshman English is not a course but a chaos"² if the variety of textbooks reflects the variety of types of courses taught. There is one thing, however, which is consis-

tent in most of our Freshman English courses and that is the requirement of the research paper.

Most likely the freshman research paper as we know it resulted indirectly from the requirement of graduate theses and dissertations and directly from research required of upperclass students in the social sciences and natural sciences as well as in English. The instructors of these courses undoubtedly discovered that their students needed instruction in the technique of research, and so it naturally fell to the lot of the English faculty to provide the service. Actually it is difficult to determine the specific origin of our present-day freshman research project. Sometimes one is inclined to comment that the freshman paper, like Topsy, "just growed." It is a relatively recent thing as a fixture in the curriculum of freshman college English. Only two or three decades ago the first freshman research manuals were making their

¹Tennessee State College.

²Cecil B. Williams, "In Wand'ring Mazes Lost": Freshman Composition Texts," *College English*, XX (March 1959), 313.

appearances, but adaptations of them are now found in almost all handbooks.

Some of the reports of early experiments with units of library study in Freshman English are interesting, though these were by no means the earliest attempts to show the freshmen the facilities of the library. In 1923, for example, one teacher reported: "Early in the year, in October preferably, the progress of Freshman English is halted for a matter of two or three weeks for what seems to be an interruption but what is really an integral part of the course—the study of the library . . . The time is well spent even though it seems a slowing up in the demand for 'theme-writing.'"³ In this article there is no mention of the requirement of a paper as the end result of the library study. A few years later, however, there was an article in the same journal reporting that, "One of the writing devices or projects which I have employed the past year or two with rather pleasing results is something which I call the investigative theme, for lack of a better name."⁴

As a further background for this particular study of freshman research, I decided to see what had been done in the way of surveys of Freshman English courses in the past, especially those pertaining to the research paper. The earliest one found was made in 1928. In it no mention is made of a research paper. "The required reading of collateral literature"⁵ is as close as the author comes to research.

A year later a survey was made of term reports generally—not limited to any specific course such as Freshman

³David McCaslin, "The Library and the Department of English," *English Journal*, XII (November 1923), 592.

⁴James M. Chalfant, "The Investigative Theme—A Project for Freshman Composition," *English Journal* (College Edition), XIX (January 1930), 42.

⁵H. Robinson Shipherd, "Required Composition for College Freshmen," *Education*, XLIX (September 1928), 18-25.

English—and of twenty-five professors questioned from all over the country, twenty-one responded. The consensus was that term reports should be emphasized more in college in such courses as social sciences and applied physical sciences, such as farm management; but "Mathematics, decorative arts, manual arts, natural sciences, foreign languages . . . were listed as subjects in which the term report could be used with only doubtful value."⁶ Defects in, or criticisms of, term reports listed (and this was in 1929!) were: "the students are prone to copy," "they lack interest," "materials unavailable," and "professors loaf on the job."

In 1931 a survey was made of the faculty and students at Kansas State Teachers College, Emporia, to find the sentiment toward the term paper. The faculty thought it was useful; the students did not think it worthwhile⁷—hardly surprising. Finally, in 1942 a survey of faculty opinion was made regarding the value of term papers at Queens College. The conclusion was that it is a profitable college assignment.⁸

In the reports of the earlier surveys we see that although the idea of the research paper has become entrenched, there is some question as to its real value. Too, in these other studies the number of individuals questioned as well as the areas surveyed was limited. In other words there was simply insufficient evidence to come to a definite conclusion about the attitude toward the freshman research paper, particularly nation-wide.

Consequently, I made a survey of the

⁶Robert W. Frederick, "The Term Report As a College Teaching Device," *School and Society*, XXIX (February 23, 1929), 257.

⁷Edwin J. Brown and Maxele Baldwin, "The Term Paper in College," *Educational Administration and Supervision*, XVII (April 1931), 306-313.

⁸Harry Rivlin, "The Writing of Term Papers," *Journal of Higher Education*, XIII (June 1942), 314-320.

colleges and universities throughout the country to determine what is presently being done or not being done with respect to the research paper in Freshman English. I composed a list of questions pertaining to the practices or procedures used in teaching the research paper and asking for statements of attitudes towards this phase of the freshman program. This questionnaire was submitted to 250 schools. One hundred fifty of these are in the Southeast (including junior colleges). The only junior college outside this area questioned was Stephens College in Missouri, which has had some interesting articles published concerning its program.

I sent a questionnaire to almost every institution of higher learning in the Southeast, my area of immediate interest, and to one hundred schools outside the Southeast. In the selection of these hundred schools an attempt was made to choose a variety: privately-endowed, state-supported, municipally-supported, and church-related colleges and universities; those with small and large enrollments; and institutions representing all sections of the country—in fact every state except Hawaii. Besides the 150 schools in the Southeast receiving questionnaires, there were 15 in the South-Central region, 53 in the Northeast, 32 in the Midwest, and 20 in the Far West.

Of the total number of 250 schools questioned nation-wide, 171, or 68.4% replied. Out of the 150 schools surveyed in the Southeast 106, or 70.6%, replied. From the South-Central area 12, or 80%, returned completed forms. In the Northeast 20, or 60.6%, were interested sufficiently to respond. The Midwest is represented by 22, or 68.75%, and the West by 11, or 55%. The excellent response indicates great concern over the place of the research paper in Freshman English. There were answers from every state in the nation except Massachusetts, Mon-

tana, New Mexico, Utah, and Alaska.

The first question was designed to ascertain whether a freshman research paper is required. Of the total number of 171 schools responding 142 schools, or 83%, require papers; and 29, or 17%, do not. Technical schools tend not to require a freshman research paper, for some of these schools explain that the conventional research paper does not prepare the business or engineering student for the type of paper he will be writing later. However, some of our prominent technical schools still require the paper; even the same general types of schools are not consistent. As further proof, two large state universities and two of the largest private universities in the Southeast no longer require the freshman paper. But as can be seen from the statistics already cited, they are in a minority—even of universities.

Sectionally, the reply to question number one on a percentage basis is:

	Requiring	Not Requiring
Southeast	90.5%	9.5%
South-Central	66.6%	33.3%
Northeast	55.0%	40.0%
Midwest	81.8%	18.2%
West	90.9%	9.1%

The Northeast apparently is leading the way in the elimination of the research project in Freshman English. The Southeast and the West appear to be the most traditional areas.

Question 2 concerns the term during which the paper is taught. Nationally, exactly 10% of the schools requiring the paper study research and ask for a library project during the freshman's first term. Interestingly, 7.5% of the schools require a paper *each* term. Clearly an overwhelming majority, 82.4%, teach the techniques of research during the freshman's second semester or second or third quarter—in other words, during any term except the first.

Sectionally, the reply to question 2 is as follows:

	Research required during first term	Research required after first term	Research required each term
Southeast	8.5%	86.0%	5%
South-Central	—	62.5%	25%
Northeast	9.0%	72.7%	18%
Midwest	16.6%	77.6%	5%
West	10.0%	90.0%	10%

Question 3 inquires as to whether the students are allowed to choose freely their topics for the research paper, the students choose their topics from a selected list, or the topics are assigned.

Nation-wide, only three schools admit that topics are assigned to students. Most of them either allow the students to select their subjects freely (35.7%) or permit the students to choose topics from a selected list (34.2%). Many schools allow variety in their departments; hence the individual instructor uses his own method of matching a title for a paper with a student.

Sectionally, the reply to question 3 is:

	Free choice	Restricted choice	No choice	No uniform policy
Southeast	35.0%	33.0%	2%	21.0%
South-Central	37.5%	25.0%	—	37.5%
Northeast	36.3%	45.5%	—	9.0%
Midwest	44.4%	27.8%	—	16.6%
West	20.0%	50.0%	10%	20.0%

Question 4 concerns the type of research paper requested. Throughout the country 33.5% of the colleges and universities are now using the "controlled research technique," if by this phrase the correspondents understood it to mean, as was intended, the use of controlled-research pamphlets now on the market. Those who indicated that they interpreted the phrase "controlled research" as "closely supervised"—and there were several—were not counted in this figure of 33.5%. Only 4% of the schools use the critical review instead of the traditional research paper, and a total of only five schools use a series of short papers rather than the conventional paper. Nationally, 12.8% of the English departments are not uniform within themselves and permit the instructor his own preference in the type of paper required.

Sectionally, the reply to question 4 is:

	Controlled materials	Critical reviews	Series of short papers	No uniform policy
Southeast	24.0%	5%	5%	13.8%
South-Central	37.5%	—	—	25.0%
Northeast	54.5%	9%	—	18.0%
Midwest	38.9%	—	—	5.0%
West	80.0%	—	—	20.0%

About 50% of the schools, according to this survey, continue to prefer the traditional paper.

Question 5 was to determine whether the research paper as presently taught proves satisfactory. The affirmative response was overwhelming. Nation-wide, 85% of the schools replied that the results are satisfactory. Only 10% of the schools anticipate a change in their approach to the research paper. It must be reported, however, that several answers pertaining to the satisfaction with research were qualified affirmatives such as "reasonably" or "fairly." On the other hand, there were such notations as "highly satisfactory."

Regionally, the reply to question 5 is:

	Desiring no change	Anticipating a change
Southeast	91.6%	2.0%
South-Central	100.0%	—
Northeast	63.6%	9.0%
Midwest	66.6%	16.6%
West	60.0%	40.0%

Before the next question is discussed it might be appropriate to summarize the responses of the junior colleges. Of the 22 junior colleges which received questionnaires, 14, or 63.6%, replied. All fourteen require the freshman research paper. Eleven of these, or 78.5%, require it after the first term. Two schools require it the first term and one each term. As for arriving at a topic, 28.5% allow the student his free choice; 50% permit the student to select from a prepared list; and only one assigns topics. The junior colleges are about average in using controlled research—35.6% of them do. They are almost unanimous in declaring that the paper as taught is satisfactory. Only one anticipates a change of method.

The last question was to be answered only if the school has discontinued the research project. Many of the schools merely checked 1.b (The research paper has been discontinued) and did not offer any reasons. Of the schools which checked the principal reason for eliminating the term paper, 35% answered that it did not serve the purpose for

which it was intended—a rather vague phrase but perhaps necessarily so, for there is general disagreement about the real purpose of the freshman paper. Only two schools reported that the library facilities are inadequate. A very few acknowledged plagiarism as a problem. Other reasons given for its discontinuance are: "Freshmen are incapable of it;" "should be taught in high school;" "classes too large;" "entirely artificial and specious outside the discipline within which it is conducted;" "waste of time;" and two schools—St. Johns and Hollins—do not offer the traditional Freshman English course. (Neither does Lawrence College in Wisconsin, but it requires a research paper in its "Freshman Studies.") At North Texas State College the paper is optional. One of the big state universities wrote: "We have never used the research paper and do not plan to. We not only do not require it, we also do not permit it. It is, in our opinion, an open invitation to busy work."

Obviously, though, from the statistics cited, negative opinions concerning the freshman research paper are relatively rare. Why is the paper so widely accepted and seemingly satisfactory? Generally, the persons who were favorable toward the project and elaborated or commented seemed to believe that the discipline required in producing a "baby thesis" makes the whole thing worthwhile.

Another frequently recurring idea was that the freshman investigative paper teaches the research techniques for the term papers expected in upperclass courses. Several persons indicated that this is the only opportunity the student has to receive instruction in the use of library resources and in techniques of research and documentation.

More specifically, following are some of the statements in support of the continuation of requiring the freshman library paper.

From a junior college:

We regard this as the most significant part of our freshman course, and of the whole freshman college experience, in fact; and the other departments think highly of our work, although they would hardly go that far in evaluation of it, perhaps. The students dread the assignment, certainly, and they are confused and frightened at first, but the consensus is, after the work has been done, that it is the most rewarding experience they have ever had.

From a Southeastern university:

... The general feeling seems to be that despite plagiarism and other problems the research paper is important enough to continue teaching it.

From a Southeastern state college:

... For most students it is a dismal job, wretchedly done and perhaps not worth it when one thinks of other things we could teach them. But for the 30% who do well, it is worthwhile and become a valuable part of their intellectual background. We hate to give it up because of these few.

From a municipal university in the Midwest:

We discarded the research paper some years ago, only to be asked by other departments to restore it because they wanted their students to have such training in the freshman year.

One of the most enthusiastic responses favoring retention came from a denominational college in the Southeast:

... The library paper is necessary if for no other reason than to get the student into the library and to teach him something about the library's resources ... The library staff are delighted to see the freshmen ... The good Lord only knows how increasingly difficult it is for us to hold the line. By giving up this demanding project (and I use that word with trepidation!), we are simply approving in a negative way the visigothic invasion. This library paper *does* separate the sheep from the goats. And even though the registrar's office no longer distinguishes between sheep and goats, someone must ... Having observed the steady retreat from discipline and hard work and high standards these past fifteen years, I am not optimistic (about your findings from this survey).

In spite of the strong and rather convincing arguments against the source paper and a lack of agreement on kind, length, and technique, this study reveals that the present status of the research paper in Freshman English is high, and that all indications are that its position is secure. Most of the participants in the survey seem to believe that the paper is worthwhile, regardless of the many obstacles and drawbacks encountered. Therefore the only conclusion that can be drawn is that the freshman research paper is in no danger of being relegated to a lower place or taken out of the curriculum; indeed, it has more prestige than ever.

From "While School Keeps," *Saturday Review*, January 21, 1961, p. 97.

English teaching in the schools and colleges is subjected to critical appraisal again this month in "The National Interest and the Teaching of English," a publication of the National Council of Teachers of English. Subtitled "A Report on the Status of the Profession," it is not only a report to the profession, but in many respects a report to the nation.

The Status of the Profession

PRISCILLA TYLER¹

All NCTE and CCCC members will want to read carefully a major publication just released by the National Council: *The National Interest and the Teaching of English* (The National Council of Teachers of English, 1961, 140 pp., \$1.65 to members, \$1.95 to the public, paper). This volume, subtitled "A Report on the Status of the Profession," was prepared by a 10-person Committee on the National Interest, consisting of key NCTE figures and George Winchester Stone, Jr., MLA Executive Secretary. Chairman James R. Squire and his Committee had as their major objective a broadening of the National Defense Education Act to make it give to English and the other humanities assistance comparable to that accorded to the sciences, mathematics, and foreign languages; but their report has general value as well. It is written in three main parts, and is throughout replete with data made vivid by means of tables, graphs, and headings in colors.

"An Essay on Projects" begins the report. In the spirit of Defoe, Part I courageously affirms a new world for the English teacher. Six projects and one set of provisions are listed as necessary measures for an improved status. All result from the thought and fact-finding presented in the rest of the book. The first section is, therefore, also the conclusion. Part II states the values of English and contrasts its importance to its degradation at the hands of unqualified teachers working in blighted school systems. Part III is a compendium of surveys pointing out specific needs in curriculum, teacher preparation, teaching

conditions and research.

To Dr. Squire and his committee, as to Defoe, projects are experiments in "social engineering" for a good cause. The projects proposed in this report for developing curriculum and for the training and re-training of teachers are similar to those formulated and later put into effect by the National Science Foundation and the College Entrance Board Commission on Mathematics. At summer institutes, *English teachers of all levels will work out together* an integrated sequential curriculum combining language, literature and composition. Seminars during the school year are to follow up the work of the institutes. At regional centers pilot schools will experiment with curriculum materials, teaching designs and teaching aids. Of particular interest to CCCC members are the conferences for college specialists in language, literature, composition, Freshman English and English education. College centers will demonstrate recommended practices in English education. Some institutes will acquaint teachers with new developments in curriculum or remedy deficiencies in their earlier preparation. Others will study special problems such as the teaching of English in "linguistically underprivileged" communities. Projects for recruiting new teachers and advancing scholarship aid are also outlined.

This ambitious program is fast getting beyond the blueprint stage. The CEEB Commission on English initiates its first institute this summer at the University of Michigan. Three groups are to study curriculum for the secondary school in language, literature and composition, or more specifically in linguistics, textual criticism and rhetoric. The NCTE com-

¹Harvard University. A review-article on a new publication of particular significance for CCCC members.

mittee on teacher education has proposed an institute for the summer of 1962. Members attending an institute commit themselves to working with a similar group in another part of the country the following summer. The sixty teachers at the Commission institute this summer will participate in twenty new institutes in 1962. The good works of the institutes, and the institutes themselves, thus multiply.

Two other projects of the seven-point program are to provide teachers with equipment and to finance research. Equipment is broadly interpreted as not only audio-visual aids, teaching machines, TV, listening rooms and language laboratories but the school building, itself, which is designed to accommodate classes of varying sizes from 150 in the "large class" to 15 in the seminar. Suggested also is research in verbal behavior, language development, contrasting approaches to language and literature, and new teaching designs.

Without English, our schools could not exist. The two R's of the English curriculum are essential to every school subject. Unless some in each generation attain a superior mastery of English, the richest and most civilizing tradition in western culture, humanistic letters, will die. Moreover, our country, organized politically and economically as it is, depends on its citizens' becoming highly responsive to the complexities and refinements of verbal communication. So runs the thought developing the importance of English in Part II. Not only must the teacher strengthen his students' ability to use language in traditional oral and written forms but he must teach the use of words in new technological contexts, reminding himself, if necessary, that books no doubt once seemed like mechanical gadgets and poor substitutes for the human voice. The modern teacher's problems are further compounded by a sense of social values and linguistic

knowledge. Believing strongly that learning and culture should be accessible to all his students, regardless of sub-group, he struggles to solve the problems of differences between standard and non-standard dialects. The linguistic analysis of dialects adds new subject matter to the secondary language curriculum.

The teacher has enough to battle without two unnecessary handicaps, an unplanned curriculum and deplorable teaching conditions. Too frequently, the teacher does not know which part of what curriculum he should teach. Sometimes he gives in, rolls up his sleeves and regardless of what grade he is teaching, starts all over again at the beginning. Sometimes, he plans his own perhaps exciting-to-him but probably tangential course. The lack of generally accepted sequence in subject matter is, according to the report, the greatest single weakness in the teaching of English.

The authors also condemn poor teaching conditions. Too many teachers are ill-prepared, overloaded and undersupplied. The section ends with a ringing assertion that nothing less than a national leadership and a national program can make English fulfill its richest potential as the essential mediator of all learning and communication.

The hundred odd pages in Part III of this 140-page paperback document the need for more teachers, better prepared teachers, better teaching conditions and more research. The population explosion and the inadequate supply of teachers are appropriately graphed and charted. Tables of statistics and strong words abhor the current lack in teacher preparation. The number of college years spent in preparation is counted. The number and kinds of courses taken by prospective teachers in language are added up and remarked on. The concept is slowly evolving that language is a cultural subject having its own content

and discipline. The present tentative status of this concept is apparent from the preponderance of literature offered by most college English departments. A theory of language, however, is as important to the educated person as a theory of space, of economics, or of democracy. Like any specialist, the linguist develops special analytical powers in handling language. Courses in language are necessary not only for developing a concept of language as a human institution but for developing some of these analytical powers in the incipient English teacher. To remedy the admittedly appalling deficiencies in the college language curriculum will be the special aim of many summer institutes. It is estimated that at present, only 200 institutions are graduating teachers of English "informed about modern language study."

Other deficiencies in the college preparation of teachers are also reviewed in Part III. The national literature program is judged inadequate in its offerings in literary criticism and world and contemporary literature. Very little composition is expected or required. Freshman composition courses are often inadequately taught by Ph.D. candidates who have no interest or preparation in rhetoric and language. Advanced composition is not offered in a third of the institutions recently surveyed by the CEEB Commission on English, "not even as an elective." Methods courses show a cultural lag in many areas. The positive note in the section is a NCTE Committee's suggested curriculum for prospective English teachers.

A depressing picture of teachers who are overloaded and undersupplied is painted with a full brush and startling statements. The teacher's work week is 50-70 hours; his supplies (measured in library books) are approximately half of what he needs. A sum of ten to eleven million dollars is spent annually for rem-

edial English on just the college level. What teachers consider desirable is suggested by a survey of those whose students were NCTE Award winners. They favor fewer and smaller classes, an abundance of supplies and skilled professional counseling; in curriculum, they stress literature and composition, "about evenly," and functional grammar.

The final three pages of this last section of the book outline needed research as reported in a survey of NCTE scholars. Suggestions are briefly listed under three headings: language development, learning and methods of teaching. No explanation is attempted as to why this research is needed or how its results may affect the curriculum and teaching styles. Here as elsewhere the concrete is preferred to the philosophic. The paltry three pages of outlined material seems at first like a too-diminished ending to an important document. Their very incompleteness, however, makes the reader go "full-circle" and return to the opening chapter to see where in the projects this research is implemented. As he reads, he finds the needs and problems described in the total document gathered up compactly under seven headings, the six projects, mentioned previously, and one set of provisions. If he wants to refresh his memory, red-inked page numbers in the margins beside the project headings refer him to relevant materials in other parts of the book. The report thus becomes in a special way what I. A. Richards says a book should be, "a machine to think with."

Provocative, though it is, *The National Interest* will not appeal instantly to English teachers. The well-phrased jottings of the *Basic Issues*, they will find much more attractive. Each one of the thirty-five issues, however, could turn into a storm center of useless argument, just as have some of the proposed changes in the CCCC Constitution. Dr. Squire and his committee are evidently

of the same mind as the CCCC members at the Chicago meeting last November, who in the words of Robert Gorrell "agreed on only one thing, that we should quit squabbling about statement and get on with the business." Except for a short philosophical statement on the values of English in Part II, the book is the expression of a business-like committee, intent on practical measures for practical reasons. Realizing that their professional program can not succeed without public financial support, the writers use the common language of statistics to speak persuasively to congressmen and fund representatives as well as English teachers.

The program of action suggested, however, does, in fact, result in major philosophic changes. In the first place, it makes English national. Leadership, both federal and professional, determines the guide lines. More state supervisors will be appointed to work with professional leaders on the local level. The influence of the institutes dotted across the land will permeate cloistering walls and make each teacher aware of his part in a national cause. He attains new stature as he becomes the interpreter of a curriculum which supports or hinders the development and communication not only of individuals, but of society, itself.

In the second place, the conclaves of scholars from diverse disciplines imply that English is to shake off its cultural slump and take its place in the dusty arena of interdisciplinary argument with the major disciplines of the day. Henceforward, it will be NCTE, not the Social Science Research Council, which sponsors a conference on "Style in Language" participated in by linguists, literary critics, anthropologists and psychologists.

To be expected, perhaps, in such an eminently practical treatise is an occasional inconsistency in logic. For example, in Parts I and II the three-part

curriculum of language, literature and composition is represented as an accomplished fact but in Part III, the college curriculum is a duality, language and literature, while the secondary school's two-fold division is literature and composition. Had James Squire waited, however, for all his committee members to agree on a curriculum philosophy, the report would probably not yet be printed. The suggested trivium provides a loose framework into which diverse viewpoints can fit, such as the communication approach or the language-composition emphasis of the CCCC. The intent of the report is to provide for institutional patterns but to leave room for intellectual freedom.

Nor is a sound concept for the relationship of curriculum to teaching conditions and research developed. In most of the report curriculum is considered separately, without reference to research or teaching designs and aids. The implication is that the last two concern presentation and have no cultural relevance. Using the teaching machine well, at present, means programming subject matter according to Skinnerian psychology. The curriculum changes when subjected to such reorganization. Some of the old assumptions and the material supporting them no longer seem relevant and new assumptions and new materials take their place. As teachers use TV and films more frequently, the oral-aural culture will emerge as part of the verbal domain which must be considered seriously in education. Undoubtedly, the new technology will affect curriculum.

The relationship of teaching design to curriculum is on the whole not developed except in one unfortunate instance. A forceful section of the report proposes to make every English class a small class. This is an unjustified freezing of design upon curriculum. In the face of a rising population and limited adult resources, how is a program of four classes of

twenty-five students for every English teacher even a remote practical possibility? The questions should be asked: What are the values of the small class? Can they be preserved in some other way? One of the main reasons for the proposal is that only with small classes do teachers have time for evaluating composition. Other designs beside the small class, however, can elicit good writing and effective evaluation. Paul Diedrich's writing laboratory is one. Another is team-teaching. In the team-teaching project at Cleveland Heights, the teacher who handles the composition section during a given week is assisted each night in marking the daily themes by his two teammates and a lay-reader. More compositions are written under the team teachers than for regular classes. The remolded curriculum of

English will be the joint result not only of scholarly appraisals but a sensible recognition of the implications from new teaching aids and patterns.

Encyclopedic in its wide-lens survey of English, this report supplements the earlier, more philosophic and constricted review in *The Basic Issues*. Not all the sections of this latest survey are in focus or related to each other in a formal harmony but the authors have not been afraid to count the tasks, face deficiencies and create new machinery, new institutions which enable the profession to move forward with strength. As architects rather than arbiters, these NCTE leaders have set patterns of action by which English can measure up to all that in the national interest it purposed to be.

Composition and Communication: Today and Tomorrow

CECIL B. WILLIAMS¹

A new publication aimed directly at CCCC members is *Communication in General Education*, Francis Shoemaker and Louis Forsdale, eds. (Wm. C. Brown Company, 1960, 208 pp., \$4.50). In 1948 the same publisher issued *Communication in General Education*, edited by Earl J. McGrath, now Executive Officer of the Institute of Higher Education and contributor of a Foreword to this volume. At that time *communication* as a term for the basic college English

course was relatively new, but had spread so rapidly that, according to the present Editors' Preface, by 1948 it had been adopted by about two hundred colleges and universities. The McGrath volume represented the communication approach by specimen descriptions of courses in three state universities and three endowed institutions. "The present volume," according to the Editors, "has a somewhat similar design—with exploratory essays in five areas of inquiry followed by descriptive accounts of courses on eighteen campuses."

The new book is more comprehensive and less specific than its predecessor. Be-

¹Texas Christian University. Under pressure of time, the Editor assigned to himself the writing of a review-article on a book which, like the one in the preceding article, is of special interest to CCCC members.

sides the brief Foreword and the Editors' Preface of seven pages, it has two main parts. The first five chapters are devoted to "Contemporary Scholarship in Aspects of Composition and Communication." The remaining eighteen chapters describe the programs of eighteen institutions chosen for their representative quality. But it is not a book on "communication" as the term has come to be understood by CCCC members, for Part I is devoted to matters and trends relevant to both composition and communication, while perhaps fewer than half of the programs described in Part II are called communication(s) programs and actually are as varied as their fostering institutions.

Chapter I, "Learning to Write and the Reading of Imaginative Literature," by Lennox Grey, is largely an examination of selected issues from *Basic Issues in the Teaching of English* (1959), a document for which he has high praise, while predicting that it will take a generation to answer the questions it raises. Grey comments lengthily on Issue 14: relation between learning to write and the reading of imaginative literature. He reexamines Stevenson and Franklin to show that the "sedulous ape" approach to writing has been overplayed and casts his vote for wide reading and ambition—and more thoughtfulness in what is written. He then proceeds to Issue 32: whether the teaching of composition can be made as academically respectable as the teaching of literature. He isn't sure of the answer, but emphasizes the importance of grappling with this and the other 33 issues, and is optimistic about the results if the ablest scholars can be induced to take part in the struggle.

Chapter 2, "Grammars for the Newer Media," by Marshall McLuhan, is an incisive commentary on the background and foreground of our problems in teaching communication. In an important sense, the printing press is the vil-

lian in the piece, for it changed the earlier, undeveloped methods of communicating in depth to a concentration on lineal verbal communication. That is, we learned to read print so readily that before we realized it we were relying too much on both its adequacy and its reliability. Recently, with the development of films, radio, television—mass media generally—we have acquired more flexibility. But the growth of these media has entailed a special educational problem, for pupils enter the schools conditioned to the flexibility of mass media and thus tend to offer more resistance to reliance on and development of proficiency in lineal communication. Consequently, as we continue to teach communication we must make larger room for simultaneity, including symbolic verbal language and an increasing variety of electronic techniques. Audio-visual devices are not so much "aids" as a new language. Thus, "Freshman English is still a frontier world."

Chapter 3, "A New Look at Rhetoric," by Daniel Fogarty, S.J., traces the evolution of rhetoric from its origin in philosophers' discourses and lawyers' pleadings to the present-day "art of universal communication." He surveys the contributions of such major figures as the linguist I. A. Richards, the critic Kenneth Burke, and semanticists Korzybski, Hayakawa, Johnson, and Lee; as these have supplemented earlier rhetoricians, from Aristotle through George Campbell. Fogarty predicts, and advocates, further development of a usable philosophy of communication which will have textbook and classroom implications.

Monroe Beardsley in Chapter 4, "Some Recent Developments in Logic," presents the composition and communication teacher as "an applied logician, who looks to the logical theorist for his principles" and tests them in his own laboratory, the classroom. Much of our knowledge of logic, he admits, is old—induc-

tion, deduction, definition, the syllogism—but he believes progress has been made in the last generation, especially by Ludwig Wittgenstein of Cambridge University and his followers. He ends his somewhat heavy but provocative chapter with a bibliography of eleven entries.

The final chapter in Part I, "Linguistics (English Verb Grammar)," is by W. F. Twaddell, who begins with the definition: "Linguistics is the specialized study of the mechanisms whereby meaningful communication takes place in a social context." After explaining that, "The linguist concentrates on the structural relations of the mechanisms for conveying meanings in a language rather than on the meanings themselves," he proceeds to devote the remainder of a long and rather involved chapter to summarizing the treatments of many technical studies and books by recent linguists on English verb construction as used casually by adult educated Americans. His treatment of auxiliaries and adjuncts is full and detailed and may meet the approval of structural linguists, but for me it was difficult and not very rewarding. It is apparent, however, that Part I undertakes to survey all the major forces which have influenced the specimen programs about to be analyzed, and certainly structural linguistics has been conspicuously among those forces.

Part II, in order "to exemplify special approaches to composition and communication," undertakes to employ "the classification originally used to determine representation on the Executive Committee of the Conference on College Composition and Communication—the state university, the state college, the privately endowed institution, the technical institute, the community college, the United States Service Academy—from coast to coast, north and south." The sampling seems representative enough in types of institution, but geographically it is less satisfactory, for

there is no representation from the Middle South, the Southwest, the Rocky Mountain area, or the Pacific Northwest. Most of the institutions are on the Atlantic Seaboard and in the Midwest (really Midnorth). Two of the eighteen are primarily for Negroes. Also, since the arrangement is alphabetical by institutions rather than geographical or by type or size, the reader tends to feel that he is hopping and jumping. However, if one remembers well or takes notes, he can make some interesting and useful observations.

Despite the title of the book, the eighteen programs are not predominantly "communication." Several are, notably Boston University, State University of Iowa, and Michigan State University (with a new American Studies approach); but large institutions such as the University of California at Berkeley, Wayne State, and M.I.T., as well as smaller ones like Vassar and Morehouse, are not. Perhaps the strongest linguistics influence is found at General Motors Institute and of semantics at St. Cloud State College. Surprisingly, perhaps, there is a strong humanities emphasis at both Carnegie Institute of Technology and Rensselaer Polytechnic Institute. A few schools, notably New York State Teachers College at Buffalo, stress study of mass media. The dozen and a half institutions exhibit wide diversities of approach and emphasis.

Staffing the programs is a problem everywhere, and more especially at state institutions with swelling enrollments, such as Miami University (Ohio) and St. Cloud State. Perhaps half the schools expect or require all levels from full professor to instructor to help teach the basic course, whereas others assign most sections to graduate assistants, who are usually holders of M.A. degrees working for the Ph.D. At least one growing institution notes that to care for enrollment increases, a smaller proportion of Ph.D.'s

will be available. Apparently some of the larger communication programs are especially hard to staff satisfactorily, for example, that at Boston University, where Harry Crosby notes, "In our future staffing, we will support the efforts of those enlightened universities who realize that their Ph.D. possessors teach something besides literature. As programs develop instruction in language and composition, we will indicate our approval by hiring their graduates." But a very different type of instructor would be wanted at Vassar, where ". . . freshman English is taught as an introduction to an art and not primarily as a means to proficiency in the use of a tool."

The class situation receives a great deal of consideration. Apparently only a few of the sampled programs are under heavy pressure to increase class size. The United States Military Academy still keeps sections at 12 to 15, and Vassar between 17 and 20. There are others in the 20-25 range. One apparently considers 27 the norm, and has experimented, with the help of a grant from the Fund for the Advancement of Education, with sections of 47. One teachers college has had to go up to 30 to a section and fears worse to come. Wayne State has two experimental plans, one with all instructors evaluating papers for quality of English used, the other also involving no enrollment in English but the use of English instructors to evaluate papers. Most sections at Wayne, however, are more conventional; so apparently neither experiment has so far yielded conclusive results. The University of Iowa, under a Fund for the Advancement of Education grant, is experimenting with fewer class meetings and more emphasis on individual student work. I did not note any references to the "Oregon Plan."

Whether the course is called composition or communication, most of the practice work seems to be in writing rather than in speaking, with the exception of

the U.S. Military Academy, where they are stressed equally. Michigan State has dropped the old plan of five papers and five speeches each quarter in favor of weekly assignments in writing. Amount and type of writing vary widely, as would be expected, but an approach to the weekly theme is still the norm, though M.I.T. has cut its average freshman requirement in half, to only four or five papers a semester. Some use mainly short themes of 350 to 450 words. Others begin with paragraphs and work up to expository papers of 1,000 to 1,500 words by the end of the year. Library or research papers are still prevalent, usually in the second course, some "controlled," some not, with no marked trend apparent. Total writing requirements for a year run as low as 8,000-10,000 words to double that amount. Carnegie Tech requires thirty themes in a year, nearly half of them in class. Not all the writers mention class themes, but those who do vary the amount from one-fourth to one-half or more. I noted no reference to a "creative writing" requirement, but narrative papers are admissible in one or more programs. Carnegie Tech mentioned technical writing only to disown it. M.I.T. trains students not so much to write as to think and weigh evidence.

A number of colleges use placement tests to classify students on two or three levels of ability, but apparently this practice is not gaining, perhaps because of the difficulty of administering it with limited staff. Testing for such placement is coming to rely more on standardized tests and less on writing because of the expense and difficulty of grading test themes. More programs include remedial sections than honors (merit, enriched) sections, but some have both. There was little evidence of a gain in granting students advanced standing on the basis of examinations, but considerable of promoting well prepared students to more advanced courses.

Not all the writers named the texts used, but a number did. Several rhetorics and handbooks were mentioned, including some with semantics or linguistics emphasis, but apparently the trend is to make greater use of variety of reading material, including considerable fiction. Many complete works are being utilized, from *The Odyssey* to *The Grapes of Wrath*; from the *Bible* to Russell's *Why I Am not a Christian* and Planck's *Scientific Autobiography*. One institution specifies the rhetoric text but leaves the individual instructor free to choose his readings. Wayne State uses narrative in the first course, exposition in the second, and drama and poetry in the third. St. Cloud favors materials reprinted from recent magazines. Michigan State in its new program relies solely on classified readings from American history, taken up in chronological sequence.

Apparently contributors to the volume were asked to forecast changes in their programs by 1970. Not all responded, and most show much more concern with present problems than with the future. One predicts early discontinuance of the remedial program. Another foresees so much improvement in high school English that the freshman course can soon be dropped. Several anticipate less attention to mechanics and drills of all sorts and more emphasis on content—language, literature, or both. A few feared that increasing enrollments may compel larger class sizes with resultant deterioration of the course; but, con-

versely, at least one predicted increasing adaptation of the course to the individual student. Although both were considered, less attention was devoted to audio-visual materials and mass media than might have been expected.

As intended, this volume, despite lack of full geographical representation and other limitations, will constitute another landmark in the history of composition and communication programs. Contributors include such NCTE and CCCC stalwarts as Francis Shoemaker, Robert Tuttle, Lennox Gray, T. A. Barnhart, Gordon Wilson, William D. Baker, Sterling P. Olmsted, and Josephine Miles. The symposium does not, it seems to me, signify continuing growth of the communication(s) movement as such; but it does display variety and vitality in the communication field, and should prove of considerable use in supplying the well-meaning instructor who feels hemmed in by his own campus and the papers on his desk with an improved perspective, if not a satisfactorily clear direction. He may even feel encouraged about his own program when he sees how ingeniously and patiently others are striving to bring about even small improvements, and especially from observing that the Air University at Maxwell Air Force Base prescribes communication instruction for even its advanced, carefully selected students, because, "No man is ever a perfect speaker; no man a perfect writer."

The College Entrance Examination Board

JOHN A. VALENTINE¹

When the College Board came into being just about sixty years ago, the problem that prompted its organization was that schools and colleges were simply not working together on requirements for college admission. Colleges were not even working with other colleges. The faculties of individual colleges were jealous of their rights to set their own admissions requirements, including the specification of particular works in Latin and Greek as well as particular high school subjects. For the most part, they were indifferent to or unaware of the anguish of headmasters and principals who were increasingly at a loss as to exactly what to teach in order to prepare their students properly for even the small number and limited variety of colleges in existence then. The Board's function in those early days and for many years was to establish a uniform set of required secondary school courses which were spelled out in syllabi and which were the basis for the Board's entrance examinations, so the schools would know what to teach.

In order to discharge this function, the Board soon found itself bringing together on a regular basis school and college teachers in each of the major subject matter areas; first to set the examinations and then to read them. Naturally this made for argument and dissension as well as for agreement and uniformity, but occasions were at least provided for teachers at the two levels to sit down together and talk, which is always the necessary first step to a com-

plete and wise understanding of any controversial matter. And what in education is not controversial!

These occasions for a talking and working together of school and college teachers have been a conspicuous feature of the College Board throughout its history, and the activities of the Board today provide many and varied instances of such joint school-college enterprises. I want in particular to tell you of Board involvement in the area of English. First, however, a few words about the Board itself in its present form. Like the Old Grey Mare, it ain't what it used to be, and we might follow the Korzybski suggestion of identifying our referent as "College Entrance Examination Board, April, 1960."

The Board is a membership association. The members include 287 colleges which require Board Tests of candidates for admission, fifty secondary schools—public and private—and a number of educational organizations and associations. The members send representatives to regional meetings for discussion of issues (there was one at Ann Arbor, Michigan, in February), and to annual meetings of the entire Board for reporting and voting on issues. The writing sample, for example, about which I shall say more later, was voted in at the last annual meeting in October, 1959.

The Board has a multitude of committees, almost sixty at last count, which assume responsibility for guiding and controlling specific Board activities. With a few logical exceptions, these committees are composed of both college and school representatives. Some examples are: English Examining Committee (for regular English Composition

¹A paper delivered on Panel 8, "High Schools and Colleges Working Together," at the 1960 CCCC convention in Cincinnati. Mr. Valentine is Director of Examinations for the College Entrance Examination Board.

Test), Advanced Placement English Committee, the English Commission, the *ad hoc* Committee on the Writing Sample, and the just-appointed Committee of Examiners for the writing Sample. Finally, the Board has a staff of about fifty full-time people, located in a new office building near Columbia University in New York City. The President is Frank H. Bowles.

What do all these staff and committee members do? In general, they all concern themselves with problems connected with the transition of American students from secondary school to college. Specifically, they can be identified with the following programs:

1. Examinations for entrance to college
The Scholastic Aptitude Test
The Achievement Tests (15 subjects
—English, Math, Sciences, Languages, including Russian and Hebrew)
2. Advanced Placement Program
Subject matter conferences
Syllabi
Examinations
3. Guidance
Preliminary Scholastic Aptitude Test
4. Commissions on Curriculum
Mathematics Curriculum
English Curriculum
5. College Scholarship Services
Parents' Confidential Statements
Sponsored Scholarship Services
6. Publications, e.g.
College Board Review
Handbook of Colleges and Universities

But what about English and Composition? What are we doing that is most likely to interest, encourage, help, arouse, or enrage you, as the case may be?

First, in the way of examinations, the English Composition Test, which is an indirect measure of writing ability aimed at measuring correctness and effectiveness of expression, organization, ability, taste and sensitivity through objective,

multiple-choice questions and interlinear exercises. This test is prepared by a committee (3 college, 2 school teachers) with technical assistance provided by ETS test specialists, and is scored by readers (school and college English teachers who assemble at Lawrenceville —180 strong in March).

The writing sample, which is new this coming year, is in response to pressure by those who believe: (1) that the best evidence of students' ability to write is a sample of his actual writing; (2) that even if this isn't reliable evidence, a CEEB administered writing sample can be depended upon to give some notion of the candidates' writing ability and perhaps even some impression of the candidate as a person; and (3) that we can spur schools to place more emphasis on the teaching of writing.

The topics for the writing sample will be prepared by a new committee, of usual type (3 college, 2 school teachers) who will select one topic for each administration. The writing will be expository, based on a minimum of reading during the hour, and will require a minimum of specialized knowledge. However, the topics will not be so general and personal that students may use some already polished gems. The essays will be written on carbon-backed paper which will produce four copies. One will go to the candidates' school, and the other three will go to colleges. Some colleges may ask their English departments to read them for admission or placement purposes; some may leave this up to the admissions officer and his committee.

There is a story behind this writing sample which I believe will be of interest to you. Much of it centers on the widespread concern about the inadequate writing ability of students from grade school through law school, the limited teaching of writing in the schools, and the sharply reduced occasions or op-

portunities for writing, at least for good writing.

Inevitably there has been a search for causes of this deplorable state of affairs. Willard Thorp discusses some of them in his essay "The Well of English Now Defiled" or "Why Johnny Can't Write." He traces the "No English" he finds his students writing to the influence of officialese, of *Time-and-Life* style, of advertising jargon, of a too simplified vocabulary for everyday conversations and a too specialized vocabulary for discourse in the various academic and professional disciplines. For some reason he let off without mention another alleged villain, the objective, multiple-choice test which is now used so conspicuously in national testing programs.

The Board has been criticized by many for contributing to the decline of good writing, and the good teaching of writing, through its use of objective tests, even for the measurement of writing ability. There have been replies to such criticisms to the effect that teachers are simply not as coerced by the nature of our examinations as the criticisms imply and is popularly supposed. I am myself inclined to question the significance of multiple-choice testing as any more than a minor villain in the piece. Be that as it may, however, there have been many, including some in high places (in this case presidential thrones in certain New England colleges) who have maintained that just as the Board has been doing a disservice to American education by featuring objective tests, it could and should make a significant contribution simply by instituting an exercise that required the candidate to write words instead of making little black marks on an answer sheet.

The lines have been drawn on this issue for some time, as I am sure you are aware. Dean Wilson of Amherst became the able spokesman of the "let's have

them write" school. Along with other directors of admission, he is convinced that a Board writing exercise will not only have a salutary effect on the teaching of writing, but will also provide admissions committees with useful additional evidence of the applicants' ability to write English or No English. Some admissions officers, aware of the role played by teachers, parents or friends in the preparation of the "Why I Wish to Go to Yale" portion of the application blank, have viewed the writing sample as a chance to get such candidate expressions on a more secure and standard basis.

The other, opposing line is manned by several identifiable divisions, including measurement experts, English teachers who have had extensive experience with the setting and grading of essay tests of composition, most members of the Board staff, and a band of less organized but no less strong-minded volunteers. Paul Diederich of ETS has stated the major position of this group in recent speeches. To quote from one:

The best test to use at the college entrance level to pick out good, average, and poor writers is not a writing test at all but a long, unspeeded reading test. That will usually yield a correlation of about .65 with good teachers' estimates of the writing ability of their own students in excellent private schools, in which a great deal of writing is required. Next best is a good objective test of writing ability; it will usually yield a correlation of about .60 with such judgments. A long way down from that is a single two-hour essay, even when it is graded twice independently by expert College Board readers. It will usually correlate .45 to .50 with such estimates. Furthermore, if you test the same students twice—in the junior and again in the senior year—the two reading tests will correlate about .85 with one another, while the two essays will correlate only about .45 with one another. Thus the reading test will not only pick out good and poor writers each year better than the essay but it will also pick out the same ones both years, while the essay tends to pick different ones.

The figures quoted by Diederich represent the general level of the correlations obtained in six years of experimentation with the General Composition Test, a two-hour essay test that the Board tried out experimentally from 1951 through 1956. One thing after another was tried in an earnest attempt to make it work because the Board wanted to see some writing in the examination. Unfortunately, nothing worked well enough to use in a crucial examination for admission to college.

Diederich has estimated the testing conditions that would be necessary to bring essay tests of composition up to the standards of accuracy (or reliability) achieved by the objective-type Board examinations. These include:

Six two-hour papers, each written in a separate testing session. The two-hour stipulation is based on unsatisfactory experience with essays of lesser length. The six papers help to produce a satisfactory sample of topics, and the six separate testings help to stabilize the sampling of candidate performance which does, of course, fluctuate from time to time.

Four well-selected and trained readers, who will read and grade each paper independently. This provision, of course, to correct for the notorious and vexing lack of agreement among essay readers.

Diederich's guess is that all this would cost at least \$100 per student, as well as take at least three days of testing time.

You will notice here the emphasis on reliability of measurement. It is a natural emphasis, since it is only when we use highly reliable tests that we come close to coming up with scores for an individual that are just measures of his ability—that don't seriously over-value him or under-value him. I find that few people appreciate how very difficult it is that they have such meaning if important decisions are to be based partly on them, and what truly impressive work has been done with objective tests to re-

duce to an uncomfortable but workable minimum the inevitable margin of testing error. It is this preoccupation with and concern for reliability that makes some so unhappy about the writing sample and prompts them to view its introduction as an irresponsible and unfortunate act on the part of the College Board.

Against this background, I believe you will understand why the proposal came before the Board as a writing sample, not a test, with no provisions for central reading. The Board voted its approval of the proposal at its annual meeting last October. You may be interested in the way the program has since evolved from proposal to operational plans. The working together of schools and colleges emerges at several points.

First, there was the inevitable committee, the *ad hoc* Committee on the Writing Sample, composed of college and school people. The Committee polled all the Board member colleges as to whether or not and how they would probably use the writing samples. At least 100 of the 287 member colleges said they probably would require samples of candidates for admission. Some indicated they would probably turn the samples over to the English Department for reading; most guessed that the samples would go into candidate folders to be read by the admissions committee along with applications, transcript, test scores, letters of recommendation, interview reports, etc.

The Committee also polled the fifty new Board member schools, mostly to solicit their views on how the samples should be obtained (e.g., from the schools directly or through a regular Board test series). The schools generally preferred use of the Board testing apparatus, but were cool as can be imagined to the idea of any new testing dates. The *ad hoc* Committee eventually recom-

mended a plan which has recently been approved by the Committee of Examinations and by the Trustees. We are therefore now in business. The plan includes the appointment of a special committee of examiners, and as usual, it consists of three college teachers and two school teachers, one public and one private.

The Advanced Placement Program

Since Miss Price has told us about the Advanced Placement Program as it operates in Pittsburgh, I shall say but a few words about it. I presume that many of you are familiar with the unique APP efforts in Ohio. Actually, I shall do no more than call to your attention the APP subject-matter conferences in English to be held on June 23-25 at Smith College (Northampton, Massachusetts) under the Chairmanship of Frank Ellis, and at Northwestern University (Evanston, Illinois) under the Chairmanship of Wallace Douglas. If you are interested in attending, you should write to Dr. Ellis or Dr. Douglas.

The APP English Examination will be one of the topics for discussion at these conferences. Unlike the College Board English Composition Test, the Advanced Placement Program English Examination is completely essay in nature and attempts to get at both the student's composition ability and his ability to read prose and poetry with discernment. The examination is constructed by the usual committee of 3 college teachers and 2 secondary school teachers. Fred Stocking is the current Chairman. The papers are read at Princeton by a group of school and college English teachers.

The book, the *Advanced Placement Program Syllabus*, will also probably come in for discussion. The statement in it about English is prepared by the same

Committee that makes up the examination.

The Commission on English

Finally, a word or two about the Commission on English, which represents what we all hope will be the Board's most significant contribution to the improved teaching of English at both the secondary school and the college level. The precedent for the Commission on English was the Commission on Mathematics which was organized some five or six years ago upon the recommendation of the Examiners in Mathematics who were beginning to chafe at their task of making up examinations in Mathematics each year that included the same stale, out-dated topics. The Commission on Mathematics has completed its work which included the preparation of several books for the use of schools and teachers interested in up-dating and improving their Mathematics curriculum.

The Commission on English includes seven college teachers, five secondary school teachers, and one associational member. Harold Martin is the Chairman, and Floyd Rinker is the Executive Director. The Commission has had two meetings. To read from a recent release:

The Commission hopes to find means (1) to spread information about new and promising programs now in operation; (2) to link its own activities with the activities of other groups already deeply engaged in work on the problem; (3) to develop new instructional materials, possibly including video tapes and kinescopes; (4) to encourage local meetings in which teachers write, study literature together, and analyze the formal properties of new forms of communication.

Above all, the Commission hopes to affect the climate for the teaching of English by exploring means of making that teaching more efficient and by making it possible for teachers of English to maintain steady contact with scholarship in their subject.

Staff Room Interchange

The Story of Rhetoric: A Long Protest and a Short Program

Current and, I hope, continuing interest in the teaching of rhetoric, as expressed by Robert Stevick in the December issue and George Wilson in the February issue of *CCC*, indicates that perhaps one day soon we may teach an authentic university course in composition. Judging from our own complaints and those of others, present standard methods—remedial study of grammar, the new fashion of structural linguistics, or the old habit of studying essay content—have obviously failed to produce acceptable writing. We have time and again seen students succeed at reading essays, using commas, and conjugating verbs, and yet remain miserable writers. Their failure to write acceptably is partly attributable to us: we have not taught them. We have not given our students techniques and forms reliable in any situation; we have not given them *university* training in composition. In order to do so, we must assume some knowledge on the part of the student, eliminate time wasted on elementary grammar and punctuation, and devote the freshman composition course to the study of style and rhetoric. All too often allowing unprepared or unwilling students to determine our standards, we have taught little more than review courses. It is time to be obstinate in setting our own standards.

A colleague and I have experimented for the last year and a half with sections concentrating almost entirely on rhetoric. The plan we have followed, suggested briefly below, might be useful. Although the percentage of failures has been somewhat higher in these sections, surviving students are, we feel, demonstrably better than similar students we have had in other sections.

The First Six Weeks

A. Diction. Many textbooks to the contrary, one does well to start with first things first, in this case meaning and value in single words and in phrases. Beginning with the assumption that students know the grammatical functions of words, one can concentrate on standards of propriety in the level of usage, exactness in denotation, exactness in connotation, and, perhaps, some of the pitfalls in the use of words, such as triteness, redundancy, and jargon. In view of the availability of many fine

books and articles on vocabulary and diction, one needn't spend much time here. We can ask the students to read. Two lectures should be sufficient.

B. Sentence Style. Again, one cannot concern himself with grammatical relationships, or with syntactical functions. The complex sentence is not important because it is a complex sentence, but because the student can use it to express his judgment. The discovery that meaning and judgment and value can be changed through manipulation of the main clause in a complex sentence is a key to acceptable writing. It can make the sentence a unit of composition with its own climax, or its own bang-up beginning, or its own correlation of statements. Of primary concern in the study of sentence style are clarity (through subordination, parallelism, and the use of periodic or balanced sentences), conciseness through (elimination of circumlocutions, pretentious diction, and redundancy), and interest or variety (through alternating sentence types, lengths, and rhythms).

Two kinds of exercises found to be especially useful here are (1) combinations of a series of short sentences into one sentence through subordination and parallelism, and (2) construction of sentences summarizing paragraphs, using one complex sentence per paragraph, with the topic of the paragraph in the main clause. Also useful is a chart that can be placed at the end of student essays, in which the student indicates the length and type of each sentence, how it begins, and where dependent constructions are located. This has been a fairly effective method of keeping students aware of what they are doing. If appropriate reading assignments are made and if time is not wasted on review, four or five lectures will suffice here.

C. Paragraph Style. Here discussions of the use of the topic sentence and demonstrations of unity and coherence in the paragraph are important. Discussion of the traditional methods of paragraph development with assignments in each is also helpful. Three or four lectures are usually enough here.

D. Organization. This is a much neglected aspect of student writing. Teachers al-

ways talk about unified essays carefully planned, but too often they do not show how they can be achieved. We have utilized two systems here. One, which we call *informal organization*, involves starting with a thesis stated in a complex sentence. If he uses the thesis well, the student can make it a miniature essay by placing the main idea in the main clause wherever he wants it for emphasis and then arranging dependent elements around it in the order he wants. For example, if a student sets up a thesis sentence with two dependent clauses followed by an independent clause, he has a definite plan for his essay, one which will take him through his minor points to a climax with his major point. Using this plan he can simply take the parts of his sentence for the main headings in his outline. Careful subordination in the thesis sentence will also tend to make transitions easier in the essay.

The other plan, which we call *formal organization*, utilizes the steps in the classical oration as a basis for planning. An exercise which we have found beneficial in demonstrating organization to students requires them to begin with the summary sentences described in B above, from them construct a sentence outline, and then from the outline write a précis. This has been particularly helpful in showing the importance of transitions. A decided benefit resulting from these procedures is that the student has a form he can fall back on in any writing situation. Three lectures are often sufficient for this section, provided there is sufficient practice thereafter.

E. The Techniques of Exposition. Here we utilize some of the traditional discussions of expository writing. Four or five sessions are adequate.

The Last Ten Weeks

Up to this time, we ordinarily assign no full-length essays, concentrating instead on sentences, paragraphs, and organization. The last ten weeks we devote not to subject matter, but to writing, revising, and class analysis of student and professional writing. Class time is ordinarily spent in one of three ways: (1) presenting to the students mimeographed portions of their own essays in order to illustrate briefly problems in grammar, punctuation, or mechanics; (2) presenting their complete mimeographed essays for discussion of sentence and paragraph effectiveness, organization, logic, and interest (once natural reserve is broken, students are usually ruthless in

probing their own weaknesses); or (3) rhetorical and stylistic analysis of essays provided in a reading text, with continuing practice in outlining these essays to get at their organization. Our experience has been that if one examines text essays thoroughly, he usually will not get around to more than five or six.

On occasion one admittedly feels a bit villainous in following such a program, particularly after he has graded the first two or three sets of essays and sees again how many students do not have the background necessary for university work. Such a program widely used would undoubtedly mean a higher mortality rate among freshman composition students—but only until students realize that a standard has been set which must be satisfied. In the meantime, both to offset this inadequacy and to extend the effect of the composition course, there is a factor which we seem to have forgotten: English teachers really do not require much reading of their students. Except for assigned chapters in a textbook and an occasional essay, students rarely read for their English class. Two kinds of outside reading can be extraordinarily helpful to the student. These can be made available through library reserves or some other system and need not be discussed in class, being entirely the student's responsibility.

We first require some readings in the history and nature of the English language, in handbooks of grammar and mechanics, and in some studies of style. The second and more important part of the requirement includes essays, speeches, and selections by the great stylists of our language, precisely the authors for some reason neglected in most freshman anthologies. The standards we usually have in mind for writing are the standards that have been maintained by the great writers we have studied and cherished, yet we seldom make them available to our students. Examinations or additional essays based on the outside readings (guides and suggestions are furnished) help to keep the student conscious of rhetoric and style as he reads. The following list worked out well in one semester:

- Mark Twain, "Fenimore Cooper's Literary Offenses"
- Selections from the *Autobiography*
- George Orwell, "Politics and the English Language"
- H. L. Mencken, "The American Language"
- The Declaration of Independence
- John Donne, *Selected Meditations*
- John Milton, "Of Education"
- "Areopagitica"
- Winston Churchill, *Selected Speeches*
- William Hazlitt, "On Familiar Style"

Henry David Thoreau, Selections from *Walden*
 "Civil Disobedience"
 Samuel Johnson, Letter to Chesterfield
 George Washington, Selected Speeches
 Abraham Lincoln, Selected Speeches
 Selected Letters
 Jonathan Swift, "A Modest Proposal"

In the second semester, which I have not included here, study is devoted to the techniques of description, argumentation, narration, and research. Class time, aside from

introductory lectures on each of the above, is spent again in class analysis of class writing, revisions, and discussions of style based on proprieties and improprieties found in student essays. Outside reading is continued, again emphasizing the work of the great stylists.

JIM W. CORDER
 Texas Christian University

Some Suggested Teaching Aids for the Research Paper

The quizzes and exercises described below have been used successfully in the classroom for several years. I devised them after I became convinced that it would be a real service to the student not only to instruct him in the techniques of basic research but also to test his knowledge of these before he went to work on his own "research" or "library" paper. Thus, before he even starts his paper, he will have made a simple search in reference materials, drawn up a sample card file and bibliography, and demonstrated his knowledge of correct footnote forms and bibliographical entries.

To get the student into the library and acquaint him with some research sources, the instructor can arrange for his class to meet in the library during a regular class period for a brief orientation lecture. In the preceding class meeting each student is given a slip of paper with a few questions to which he is to find answers. More importantly, he must also write down the names of the sources which provided the answers. After the lecture at the library the class remains and completes this assignment. A librarian should be on hand to give aid in locating materials. She does not, needless to say, find the answers for the student. Here is a sample of some of the questions that might be used:

1. How many members are there on the International Court of Justice of the United Nations?
2. What is the State Flower of Nevada?
3. What was Joseph Conrad's real name?
4. Where can you find the story "Death in Venice," by Thomas Mann, in this library?

The teacher can merely check these answers for completeness and accuracy. Following this he can give out a "library quiz" of ten questions or more, using several different forms for the same class, to be completed in the library by the student.

Surprisingly, some of the questions which might be thought of as whimsical are most revealing about the accurate use of sources. The real name of George Eliot or Robert Taylor shows up in a great variety of forms on the students' quiz papers. Below is a sample of the questions used in this quiz:

1. Who was Christopher Pearce Cranch?
2. What is George Eliot's real name?
3. What is the greatest depth ever measured in the ocean?
4. Who was the author of the *Distressing Dialogues* by "Nancy Boyd"?
5. What was the original name of the town of Jim Thorpe, Pa.?
6. When and where was Marilyn Monroe born?
7. How many male industrial workers earned wages of over \$5000 in 1950?

And so on. The point is that the questions take the student to a variety of source materials. A most important part of the quiz is that the student must show the titles and *call numbers* of two different sources for each answer. This exercise may be graded by the instructor on the basis of accuracy and completeness and averaged in with the total grade for the "library paper" assignment.

Something should also be done to familiarize the student with the card file and the bibliographical list before he is turned loose on his paper. These forms are gone over and demonstrated in class, following the models in a reliable handbook or a standard manual of style. Then each student is given the name of some individual, possibly an author, with the following instructions:

1. Draw up an alphabetized card file of twenty titles for the individual whose name has been assigned to you. Each title should be placed on a separate card according to the forms illustrated in the Handbook. The file should contain titles from a variety of sources—books, periodicals, essays, newspapers, and so on. General reference works (encyclopedias, dictionaries, etc.)

should not be used. Indicate the call number of each title on its card.

2. Draw up an alphabetized bibliographical list derived from this card file.

This "sample" card file can be checked merely for completeness and accuracy or graded too as part of the over-all project. An absolute requisite is that the teacher indicate what entries are incorrect in form.

One small matter remains—a very crucial matter, I believe, since many graduate students still have difficulties in this area. At this point I administer in class a bibliography and footnote "exercise-quiz." Allowing the students to make use of their handbooks, inasmuch as the most experienced of us still must refer to the manual of style when writing a paper, I distribute the following quiz in mimeographed form, with a space after each entry for the student's use:

Part I: Convert the following into correct bibliographical forms for use in a card file or bibliography:

1. A study in ballad rhythms, with special reference to ballad music, by J. W. Hendren. Princeton, Princeton University Press, 1936.
2. Country music: hillbilly music. E. Waldron. Reporter 12:35-7 My 19 '55
3. Francis H. Herkimer's The Folk Ballad, published by Mason and Company in 1908 in Boston.
4. An article entitled "Ballad program delayed by accident" in the New York Times for May 11, 1942, No. 32461, on page 22.
5. The Prelude, by William Wordsworth, as edited by Ernest de Selincourt in 1926 for the Oxford University Press of New York.

Notice that each of the sources is set up in a different way, some as the student will actually find them in the card catalogue and the periodical indexes, and often with extraneous information. The quiz continues as follows, again with a space after each entry for the student's answer:

Part II: Consider the footnote entries below to refer to a series of consecutive entries in the same paper.

Prepare the correct footnote forms for each. Show the footnote numbers properly placed.

1. A reference to page 121 of the book *Tristam Shandy's World*, written by John Traugott and published in 1954 by the University of California Press at Berkeley.
2. A reference to the Autumn, 1956, issue of *Kenyon Review*, volume 18, page 566. The article, *Boswell's Life of Johnson* again was written by B. L. Reid.
3. A reference to page 128 of Traugott's book.
4. A reference to page 129 of Traugott's book.
5. A reference to Gordon H. Gerould's article, *The Making of Ballads*, in Volume 21 of *Modern Philology*, page 33, dating from June of 1923.
6. A reference to page 566 of Reid's article.
7. A reference to Gordon H. Gerould's book *Ballad Makers*, published in 1925 by the MacMillan Company in Boston with a portrait of the author and an exhaustive index.
8. A reference to page 551 of Reid's article.
9. A reference to Gerould's article, page 35.
10. A reference to *Ozark Folksongs*, published at Columbia, Missouri, in 1946, page 37. The editor is Vance Randolph.

Having been notified in advance of this quiz, the student is graded on his performance. This exercise, I have found, has been especially instructive and informative for students.

All of these assignments can be administered, graded or checked, and returned for discussion within two to four weeks, during which time the instructor is teaching the forms and techniques in class. The serious business of conferring on topics for the papers and the whole process of periodically checking the student's progress in his own library paper can be taken up next. Now the teacher can feel a larger degree of confidence than when the student's ability in using the necessary paraphernalia of research and scholarship is an unknown and untested quantity.

JOHN PATTON
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Borrowed Titles: Project For A Freshman Term Paper

Why do authors of novels frequently select titles from earlier pieces of literature? Why did Hemingway, for example, borrow the title *For Whom the Bell Tolls* from Donne's *Devotions*? Having asked myself this question a number of times about various books, I began to keep a list of "borrowed" titles, principally for my own amusement. This list, supplemented by additional titles discovered one afternoon in the library stacks, formed the basis of the term papers of my freshman composition course (second quarter).

Each student was given a dittoed list of some fifty 20th century novels with borrowed titles, from which to make a choice. Having selected one, the student faced a two-fold problem: whence came the title and why? Discovering the source usually familiarized the student with various books of quotations and the Bible and Shakespeare concordances. Then he was asked (1) to read the novel, (2) to read the source (variations in the assignment were necessary here: if the title came from a play of Shakespeare, for instance, I required the

entire play to be read; if it came from a book in the Bible, that book was to be read in its entirety; if from *Paradise Lost*, one book was required), and (3) to reread the novel, keeping notes on new insights gained and on points of similarity with the source. (This step, according to several students, provided a deepened understanding of the novel and revealed nuances of meaning at first overlooked.) Finally, each student wrote a 1,000-1,200 word paper attempting to explain the author's choice of title.

The assignment proved interesting, I believe, to most students. A particularly fine

paper was written by a music major showing the relationship (both in content and form) between *Black Is My Truelove's Hair* by Elizabeth Madox Roberts and the old Appalachian ballad from which the title came. Two art majors worked on novels whose titles came from paintings (Wharton's *Age of Innocence* and Cather's *Song of the Lark*). Of course, the majority of the papers were concerned with novels having titles derived from earlier literary works.

FRANCES W. MCCOLL
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Suggested Readings for a Gifted Section of Freshman English

Much recent discussion has centered on an old question: What can be done both to reward and to stimulate the gifted student in freshman English? Rare as the "gifted" species is, specimens are occasionally found. Some argue that such students should be allowed to omit freshman English; others argue for an enriched course with more reading, but with no great reduction in writing. My convictions lie with the second group. Having completed a semester with a section of bright students I am convinced that they need a stiff reading list. Some of the potentially ablest of my students were not widely read, and these responded the most avidly to the reading assignment. The writing assignments virtually took care of themselves.

For such students I suggest the following readings. The list is based partly on my recent experience with a gifted section, partly on experience with various other classes. Whatever their reservations, most teachers would agree that the list provides substantial fare, even for the most talented: Thoreau's *Walden*, Emerson's "Brahma" and "Hamatreya," Hawthorne's *Scarlet Letter*, Melville's *Moby Dick*, Whitman's "Out of the Cradle Endlessly Rocking" and "There Was a Child Went Forth," Mark Twain's *Huckleberry Finn*, Crane's *The Red Badge of Courage*, Fitzgerald's *The Great Gatsby*, Hemingway's *The Old Man and the Sea*, and Faulkner's *The Bear*.

One of the most attractive features of these readings is the comparison and synthesis they stimulate when read in something like the above sequence. They make a

pattern—one that is complex, discontinuous, paradoxical—yet a pattern. The students will discover some of the threads of this pattern themselves. The discovery is rewarding for all concerned.

For example, the following mosaic of lines from these works makes a kind of poem which can serve as a basis for discussion and writing. The lines are unified to some extent by the motif of a ritual involving initiation or baptism. (The bold-faced portions are quotations.)

Ancient bear, immobile,
fixed in the green and windless noon's hot
dappling,
below the golden bales of evergreen dreams
(old island that flowered once for Dutch sailors'
eyes,
5 in a dream commensurate to man's capacity for
wonder),
beside the old one, the ancient and accursed about
the earth,
(Ego baptizo te non in nomine patris, sed in
nomine diaboli):
Like the demon whale, or like the fish my brother
you will die.
10 (I am glad we do not have to kill the stars, for
we used to watch the stars that fell.
Jim allowed they'd got spoiled and was hove out
of the nest.)
Out of the song of my dusky demon and brother,
out of the cradle endlessly rocking,
15 the sea lisp'd to me the low and delicious word
death.
From the place of blood and wrath,
a child went forth, a strange child at brookside
in closest sympathy with antique wood
where earth laughs in flowers, to see her boastful
boys proud,
20 proud of the earth which is not theirs.
(I left the woods . . . It seemed to me that I had
several more lives to live.)
So it came to pass . . . his soul changed,
and scars faded as flowers.
(Repudiate? Rather relinquish.
25 It was never mine to repudiate.)
Old are the shores

but where are the old men?
 The vanished gods to thee appear:
 Grandfather, Chief:
 30 Ancient bear, immobile,
 fixed in the green and windless noon's hot
 dappling.

Whether the ritual is the initiation of the bear hunt in the manner of Faulkner (Lines 1, 2, 6, 29) or the whale hunt in the manner of Melville (line 7), it is followed by some knowledge of evil and death and the maturing of the character (*Red Badge of Courage* in lines 16, 22, 23; "There was a Child Went Forth" in line 17; "Out of the Cradle" in lines 14, 15; *Scarlet Letter* in lines 17, 18). At the outset there is the primitivist dream expressed in the well known passage from *The Great Gatsby* (lines 4, 5). At the conclusion there is the repudiation of the unjust claim to the land by Ike in *The Bear* (lines 24, 25, 29), which

echoes the Earth-song in Emerson's "Hamatreya" (lines 19, 20, 26, 27). Interspersed are the images of outcasts and brothers, who, like Huck Finn (lines 11, 12), and Hemingway's Santiago (lines 8, 10) seek their mentors and the meaning of their own relation to nature and society. Like Sam Fathers, the whale, or Brahma, the bear itself is a teacher; or the bear is even a god, whose noumenal quality becomes the basis for the ancient lessons of pity and brotherhood or of death and destruction.

Obviously this mosaic suggests only a few of the motifs which emerge from the readings. In my opinion the readings are eminently suitable for talented sections of freshman English. They will sustain much discussion and related writing assignments.

CLINTON KEELER
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Poetry and the Freshman Theme

Whether we call the freshman English course Form and Content, Reading for Writing, or simply English Composition, the purpose in assigning readings is presumably the same—to provide the student with varied selections of poetry and prose which will broaden his horizon, stimulate his interest in good reading, and suggest subject matter for his writing. When he is reading essays, short stories, and plays, there is little problem of suitable theme subjects. Criticism, comparison and contrast, and evaluation are natural outgrowth of such material. In the reading of poetry, however, the choice is somewhat limited; the problem of theme material, somewhat more difficult.

One suggestion for such papers, then, has to do with the wide variety of definitions of poetry which can be given to a class. Presenting such a collection of definitions with the suggestion that each person choose the one which appeals to him most, the one which he feels is most accurate, and that he justify it on the basis of the selections read in class and those which he wishes to read independently, seldom fails as a challenging assignment.

Whether the student chooses to agree with Carl Sandburg that poetry is "the synthesis of hyacinths and biscuits," with Michael Lewis that it is "a sort of musical

shorthand," or with Shelley that it is a record of the "best and happiest moments of the happiest and best minds," there must follow a careful examination of lines and of poetic philosophies in an attempt at justification of the choice.

Some students may feel that they, like Housman, can no more define poetry "than a terrier can define a rat," but that they, too, can recognize the "symptoms." Their particular problem, then, becomes the necessity of putting into words their personal reactions to the lines of Lord Byron or Walt Whitman or T. S. Eliot.

In the search for lines to prove Coleridge's claim that poetry is not just words in good order, but "the best words in the best order," freshmen may become increasingly aware of the imagery of Emily Dickinson, the careful perfection of Housman, or the inversions of Thomas Hardy.

"I will never again ride on a train or subway and look ahead at the narrowing track without thinking of a 'zipper closing up the seam of time' in Oscar Williams' 'The Leg in the Subway,'" wrote one student in supporting his choice of Mathew Arnold's definition of poetry as "the most effective way of saying things." Another, who agreed with Plutarch that poetry is "speaking

painting," found all the color and beauty he needed for his paper in Keats' "The Eve of St. Agnes." Still another, who liked Robert Frost's idea that a poem is often the expression of a "homesickness," supported his theory with a wide variety of poems ranging from Robert Browning's "Home-Thoughts, from Abroad" to John Masefield's "Sea Fever." And while modern critics may not agree with Wordsworth's feeling that poetry is "emotion recollected in tranquility," it is just that to many freshmen, and they can prove it!

The result of such an assignment will most certainly be good papers and a feeling of purpose in the writing of them. More than that, it may well be an improved attitude toward poetry, an attitude which comes about through Christopher Morley's revelation that verse is not "just 'long-dead words,' but 'actual you's and I's,'" as the freshman reads more and more and as his understanding grows and his appreciation increases.

LURENE BROWN
Ohio University

Technical Writing Improvement in the Agricultural Research Service, USDA

WARD W. KONKLE¹

Are agricultural scientists properly trained to write acceptable technical manuscripts? Many of them are not, the Agricultural Research Service, U. S. Department of Agriculture, believes.

To meet the need for improved communication of scientific knowledge, Dr. Byron T. Shaw, Administrator, Agricultural Research Service, set up in 1958 a program designed to give more than 4,000 ARS scientists and engineers an intensive refresher course in technical writing. Two major factors prompted this decision:

(1) Most initial reports of research findings are written by scientists themselves and are sent directly to professional journals instead of being published by the Department. Since the flow of these manuscripts is so heavy—more than 3,000 a year—they receive only minor editorial treatment prior to being submitted to the journals. Logically, a program of technical writing training should make the scientist-author's job easier and at the same time give both him and the Department the added prestige that comes with effective communication.

(2) Manuscripts intended for technical and semitechnical publications issued by the Department had been requiring so much editorial treatment—in both the subject-matter division and the editorial section—that the time lapse between submission date and publication date was much too long. Dr. Shaw believed that if a scientist had the know-how to write a better final draft, this time lapse could be reasonably shortened. Unlike many scientists and engineers in private industry, who rely on technical writers to prepare their reports, ARS researchers must shoulder the writing burden themselves. The only exception is for popular publications. These are written by skilled publications writers working on a team basis with the scientists.

The writing improvement program got underway in January, 1959. Set up on a workshop basis, it offered 15 hours of intensive instruction on a wide variety of writing problems. For the most part, participation was voluntary. Acceptance of the training program by the research scientists, many of whom had Ph.D degrees in the various sciences, was gratifying. Soon after the conclusion of the first workshop, sufficient requests had come in from the various divisions to set up a two-a-month schedule for a year in advance.

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Basically, the writing workshop program still follows the same instructional pattern as it did at the beginning. Some new units have been added, however, and the instructors are striving constantly to improve their material and to adapt the course to changing needs.

Emphasis is placed on methods of preparing technical and semitechnical manuscripts intended for publication in USDA series, agency series, and outside journals. The course covers instruction on the following topics:

Knowing Your Audience
 How To Organize Your Material
 Writing the First Draft
 How To Achieve Better Clarity
 Adding the Professional Touch
 How To Prepare Tables
 How To Write Summaries and Abstracts
 Good Grammar Aids

Previous experience in the editing sections of the ARS Information Division had shown that a scientist's major writing problem was clarity of expression. Coupled with lack of clarity was poor organization of material. These two major areas, therefore, have received heaviest emphasis.

At the opening session of a workshop, participants take a short objective quiz on grammar and word usage. Following are two examples:

CHOOSE THE CORRECT VERB:

Thirty milliliters of the solution (was were) added to the flask.

CHECK THE BEST VERSION:

This centrifuge is in need of adjustment.
 This centrifuge is in need of adjusting.
 This centrifuge needs adjusting.

At the closing session, the instructor returns the graded papers to the class and spends about 30 or 40 minutes discussing grammar and word usage.

The six-hour clarity session opens with the instructor quoting glaring examples of muddled writing and asking the class to ferret out the meaning. Here is a typical example:

It is obvious from the difference in elevation with relation to the short depth of the field that the contour is such as to preclude any reasonable developmental potential for agronomic utilization.

What does it mean? "The field is too steep to plow."

Students are shown practical ways of improving clarity of expression. For example, they learn how to change weak, dead verbs into efficient and accurate ones; how to use passive voice wisely; how to eliminate excessive prepositional phrases; how to convert meaningless, general nouns to efficient and accurate ones.

With each new learning step, students get actual practice in applying the principles taught. At the conclusion of the clarity sessions, they receive a more difficult assignment based on all the principles of effective technical communication. Here are two examples selected from that assignment:

CORRECT THE ERRORS IN THESE SENTENCES:

Checking the photoelectric colorimeter readings of the three varieties, Sparkle was shown to have a greater degree of redness than Premier or Jewel.

Benami separated loss of turbulence from the theoretical rise of pressure in his findings, differing, in this respect, from Buhr, who only presented the net pressure gain.

Most students are able to turn in rewrites such as the following:

Photoelectric colorimeter readings of the three varieties showed that Sparkle was redder than either Premier or Jewel.

In his findings Benami separated turbulence loss from the theoretical pressure rise. In this respect, he differed from Buhr, who presented the net pressure gain only.

The session on organizing material for a technical manuscript takes an extremely practical approach. Abstract theories are conspicuously absent. Students learn how to slant a technical article for different kinds of audiences, how to write a "peg," how to sort data into proper sequence, how to choose the proper or-

ganizational method, and how to avoid the common faults of organization. Finally, they are given a mass of unorganized data and asked to turn in a workable outline for a paper.

The workshop includes 16 writing assignments, two of which are given out as homework. Sessions are usually spread over a 5-day period.

At the conclusion of the workshop, students receive a fat packet of mimeographed material covering all the lectures. Several "bonus" pieces, not discussed during the lecture periods, include "Oral Presentation of a Manuscript," "Finding Time To Write," and "How To Review a Technical Manuscript."

Those who attend all the sessions of the workshop and complete the writing assignments receive a U. S. Department of Agriculture "Certificate of Training." In addition, a record of their participation is placed in their official personnel files.

All the workshop instructors are experienced writers and editors from the Publications Branch of the ARS Information Division. Most of them have had prior teaching experience. Generally, three instructors share the teaching load at each workshop.

At this writing, 25 workshops have been held and more than 800 ARS scientists have successfully completed the course. Generally, the schedule is booked

a year in advance. Most of the sessions have been held in the Washington, D. C., area; field workshops have been presented in New York, Pennsylvania, Maryland, Illinois, Louisiana, Colorado, Texas, and California.

Is the ARS writing improvement program successful? Our research administrators believe that it is. A student-evaluation summary showed that 82 per cent considered the course closely related to their needs as authors of research articles. Seventy-five per cent said the course had given them the help necessary to correct their writing difficulties. Only 12 per cent said they had ever received instruction in writing technical reports. ARS editors note a distinct improvement in the quality of manuscripts submitted by researchers who have completed the training program. Of greater significance is the fact that most participants confess they are no longer satisfied with the type of writing they had formerly considered good enough.

Probably the finest tribute anyone could pay a scientist is to say that he is noted, quoted, and understood. The technical writing workshop program of the Agricultural Research Service is undoubtedly contributing in some measure toward better understanding between scientists themselves and between scientists and the general public. And if a scientist is understood, his chances of becoming noted and quoted are substantially improved.

What Literature Means to Engineering Freshmen

HERMAN A. ESTRIN¹

"What does literature mean to you?" was the question that the instructor asked his students after they had experienced a one-hour literature course for two semesters. Students were assigned *Grapes of Wrath*, *The Glass Menagerie*, *Death of a Salesman*, *Another Part of the Forest*, *The Bridge of San Luis Rey*, *Lust for Life*, and *Pygmalion*. However, other students read on their own *For Whom the Bell Tolls*, *The Day Christ Died*, *Atlas Shrugged*, *The Fountainhead*, among others.

In their own words, students wrote the following excerpts describing what literature means to them.

1. Literature is the second best teacher of experience.

Of greatest influence to me have been the ideas expressed by such authors as Ayn Rand, Ernest Hemingway, and Tennessee Williams. Although I do not agree with all their philosophies, their ideas do require thought and do have much substance. Ayn Rand in her works *The Fountainhead* and *Atlas Shrugged* expresses her opinion of the evils of any form of socialistic government and the beauty of individualism and capitalism. Her ideas are radical but show much sound reasoning. Her work aids in forming an economic philosophy of life. In *For Whom the Bell Tolls*, Hemingway acquaints the naive person with the true meaning of a revolution. To a degree, his work aids in understanding world affairs and tensions in their true essence before we are propagandized by newspapers. Tennessee Williams reveals many of the forms of degeneration of which a mature person should be aware. Through his characters one can see these forms of degeneration. All these ideas aid in forming a tableau of life which if based on many works will be in true perspective and make for a life with peace of mind. Literature is the second best teacher of experience.

2. Literature gives the reader a well-rounded education.

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For a person to obtain a well-rounded education from experience alone would be an impossibility. To be an educated man, a person must be placed in various situations which he would not encounter in his own life. The best way to receive this extra knowledge is to read. The knowledge that I have received from reading has broadened my views on all phases of life. I have learned about the religion, culture, and lives of people all over the world.

3. Literature serves as a vital experience.

Literature has been a vital experience to me; reading about the way other people have acted under certain circumstances has helped me in making many decisions.

Thoughts that I receive from different authors have helped to open my mind on many subjects. I have learned that the bad are not all bad nor are the good all good. The fact that most authors chose to write about the bad part of humanity has not discouraged me from looking at the good side.

The knowledge gained from literature is also an important part of your personality. It can help you in your work as well as it can help you to make friends. To me, literature is one of the most important assets of life.

4. Literature is a substitute for travel.

Although I do not read so much as I should, (for lack of time), I well appreciate the knowledge inside a cover of a good book. A well-read person definitely has an extensive vocabulary. He has an open mind which is given to him by the different viewpoints expressed by different authors. In my eighteen years of life I must have read twenty novels. As I finished reading each one, I learned a little more. For example, I have traveled to far-off *Treasure Island* in search of hidden treasures. I went to hear *The Call of the Wild* in Alaska. I traveled with the Okies to California. I saw man's inhumanity to man in *Something of Value*, I was there *The Day Christ died*. These are some of the many experiences I had without leaving my room.

5. Literature enables the reader to experience vicariously various facets of life.

Literature vicariously enables me to experience various facets of life. There is an infinite number of experiences that might be achieved or aspired in a lifetime. Literature for me is for enjoyment, inevitably knowledge is simultaneously obtained. An educated person is one who has read and read widely.

Literature allows me to experience a bullfight in Spain, to visit a city in Malaya or to navigate a submarine in the Arctic. Literature is the only median through which people can become omniscient or well educated. No one is endowed to experience personally the multitudinous events of the world; this would require immortality, wealth and intelligence.

6. Literature presents the relationships of people to society.

By reading, we are able to analyze different types of relations in a family and the relationships of people to society. After we find the different possibilities, we try to associate them to our lives, and many times we find that the same relations exist in our daily routines. Life cannot endure without literature; even the caveman had his paintings in his cave to help express his feelings. In our normal day we refer to literature without realizing it; if we have spiritual trouble, we read the Bible; or if we have difficulties at work, we go to books for the solutions. Even in our casual conversations we discuss literature, bringing forth topics about which authors have written for many years, but still we just repeat what they have written.

7. Literature severs the bonds which limit our knowledge of human experience.

Literature is a powerful weapon which if used only to a small percentage of its potential, it can sever the bonds which limit our knowledge of human experience. The library holds the keys to many doors, and each of these doors open into the house of intellect.

8. Literature opens a new door of learning.

Before I entered college, the word literature had no meaning to me. But as the weeks passed, I began reading novels that have won acclaim all over the world. Reading these novels has opened a new door of learning for me and has helped me have a better understanding of people.

In the past few years I have done quite a bit of traveling and have had the opportunity of seeing how people in other

countries and in other parts of the United States live. What I have seen is only what is on the surface. Through literature I have been able to understand more about people and the way in which they live and act than I did before.

9. Literature is a source of knowledge of human relations.

We have no trouble to understand those concepts stated in the various textbooks and those with exact procedures, processes and conclusions. These books are necessary to construct our buildings, grow our food, and give medical care to our bodies. But what we do not see is the use of the novel, play, essay, and poem in gaining knowledge for our daily living. We tend to think of these forms of literature as amusement for those who have the time and desire to read them. The novel especially is a great source of knowledge particularly in the field of human relations.

10. Literature enables one to become aware of himself.

Of greatest importance, through literature, I believe that I have become more aware of myself; and although still at a tender age, I believe that I can now see a more purposeful life. At college I have come in contact with men of a character which I have never known before and am experiencing a type of education I have never had before. Even in such a short time, these men and their literature have significantly affected me.

11. Literature serves to build well-adjusted personality.

By reading *Death of a Salesman* and *The Bridge of San Luis Rey*, I have been able to comprehend many factors in the personalities of people with whom I am acquainted, both casually and intimately. My parental relationship, for example, has been helped by my realization that the barriers placed on my social life when I was in high school only served to help me achieve my long-range desires. In *Death of a Salesman*, Willy, the father of Biff and Happy, placed his emphasis on sports and congeniality. When his sons matured, they did not have the educational background necessary to become successful in life. My parents emphasized study and hard work, with sports and games mixed in in not such generous portions, which has helped me attain a college education.

Narrative literature, together with books of information such as dictionaries, textbooks and encyclopedias, serves to build

a well-rounded, well-adjusted personality. Anyone who reads much will have a decided advantage over the persons who neglect their diet of books.

12. Literature aids in evolving a sound philosophy of life.

I would like to think that literature has given me an insight as to what human qualities are desirable and what are to be avoided. If I can recognize patterns and characteristic signs of these qualities, literature can aid me in evolving a sound philosophy of life.

A philosophy of life is almost entirely obtained from close acquaintances and literature. The philosophies of the world's greatest men are recounted in books. It is here then that we must delve to develop our philosophy. Perhaps it differs from these great men, but it is tremendously affected by them.

My development into manhood is the consummate result of parents, nature, environment, and literature. This, however, is not the end of my reading. Literature will remain as my most influential source of knowledge.

13. Literature helps one to appreciate his status and environment.

Literature is therefore an immensely cogent device for my development to manhood. Everyone has suffered and made sacrifices to a lesser or greater degree. This is essential in order to develop appreciation or a love for life. *The Grapes of Wrath* and *Lust for Life* are paramount examples, thus vicariously I can more readily appreciate my status and environment. Intelligence can often be a measure of how much a person has read. Maturity and emotional stability are tremendously affected by literature. To read about Tom Joad in *Grapes of Wrath* provides a person of wisdom and maturity beyond his years and stimulates a feeling of aspiration or emulation.

14. Literature presents an acquaintance of people and ideas.

Through the literature we become closely acquainted with the people whom we never met or whom we never see. Ideas are developed through extensive reading, such ideas as Plato's fitted throughout the ages, and with slight modification it fits the philosophy of the present day. Through reading we take trips to the foreign lands, experience vicariously the emotions of other people, relive the moments and the events that have happened in the past, and receive experience necessary for our own success.

Through literature we compare good and evil, happiness and sadness, love and hate. Literature provides a magnifying glass through which we take a scrutinizing look of the world in its natural and true color.

15. Literature is one of man's basic needs—the need for self-expression.

Literature is important because it does supply the reader with a knowledge of the world, of individuals, and of morals without one's going through the experience. Literature widens one's horizon; it helps him to understand other people, strange customs, and the sciences. Literature is one of man's basic needs—the need for self-expression. Without literature there would be no civilization.

16. Literature explains the relationship of men and women.

Besides the relationships of parents to children, I have also gained knowledge of the relationships of men and women by my reading of literature. Men and women are related in many ways: sexually, friendly, and casually. This relationship of man and woman is frequently if not always found in almost every piece of literature. In *Lust for Life* for example, Van Gogh's relations with all types of women is presented for the reader to see. There was his unrequited love for Ursala and Kay. His sexual behavior with Christine and Rachel is clearly shown, and their effect on his work is also manifested in the book. In *Pygmalion*, the strictly business-like relationship between Henry Higgins and Liza is a source of sheer delight for the reader. Their final entanglement is both entertaining and semi-sorrowful to all sensitive persons.

Another topic in literature is marriage. It is interesting to read the different reasons that people have for tying the matrimonial knot. Van Gogh, in *Lust for Life*, is married because he desires companionship and love. His loneliness instills in him the desire to have a wife. In *The Bridge of San Luis Rey*, Clara marries a man in Spain for the sole purpose of getting away from her mother, the Marquesa. In *Another Part of the Forest*, Ban wants his brother Oscar to marry Birdie for the sole purpose of gaining control of her plantation, Lionetti. This is purely a monetary reason for marriage.

17. Literature aids in solving parent-child relationships.

As I have been maturing I have been faced with many parent-child relationship problems which at the time appeared to be

of an exceedingly severe nature. However, as a consolation, I, through personal contact with people and the great median of life—literature, have discovered that many other children have faced these similar problems.

Most people can readily visualize how one can gain experience through personal contact, but how can one accomplish this aim through literature? To illustrate how this can be done, I shall offer a few analogies between my life and the lives of literary characters I have met. To be specific, Amanda in Tennessee Williams' "Glass Menagerie" is very solicitous in the handling of her children. Since my mother has this trait in common with Amanda, the problem of oversolicitude which I face is similar to the one that Tom and Laura have faced. Since they have been unsuccessful in overcoming this problem, I have taken the opposite approach and have succeeded for my effort. To further solidify my point, I would like to cite the relationship between Tom and Pa Joad in Steinbeck's *Grapes of Wrath*. Tom and Pa were never very close because Pa was too preoccupied with his livelihood. However, when the Joads were traveling to California, Tom and Pa were drawn closer together by the go-between of work. My father, like most fathers of this day, is very busy supporting our family; thus I have faced the same situation as Tom. Following his example, I have obtained a part time job working with my father which has improved our relationship with each other.

Thus through literature I have solved two of my parent-child relationship problems by using an indirect approach in one instance and a direct approach in another. In this way, I find that reading has certainly proved profitable to me.

18. Literature brings the reader into the world of imagination.

Literature opens up a whole new world to me. It brings me into the world of imagination. I believe that every person should have some sense of imagination. I feel that because I have read some fiction books, I have a fairly good sense of imagination.

19. Literature helps to develop the reader's personality and maturity.

Literature is an open door for some of us who live in closed worlds. It gives us the opportunity to experience happenings which we may never have the opportunity to go through. We are able to develop personality and maturity by learning about different types of people—how they live,

how they act, and how they react with others.

20. Literature offers a knowledge of human emotions.

The books which I have recently read have all presented me with a greater knowledge of human emotions and characteristics. By probing deeply into the lives of people we can gain an insight of psychology. In the words of Tennessee Williams and Lillian Hellman we are confronted with the emotional and mental problems of people which are being more and more brought out in open discussions today. By reading any work we encounter some problem which we can examine ourselves and form our own opinions. Even with a work in which the author clearly presents an idea of his own, we can formulate our own ideas concerning the matter.

Of what significance are such comments concerning the meaning of literature to college freshmen?

1. Instructors of literature can gain many insights regarding their students so that they can better understand the unique personality and individualities of their charges. To be specific, through these comments instructors may learn the likes and the dislikes, the joys and the fears, and the achievements and the failures of their students and can recommend books which may illustrate these same experiences.

2. Instructors can more specifically pinpoint the patterns of students' reactions to their readings and can therefore stimulate and arouse students' interests in deeper and wider readings. For example, students discussed the fact that literature offered them the opportunities for vicarious travel and varied experiences of life. Resourceful teachers can recommend pertinent supplementary readings to these students who may become more avid readers in the field of their interests.

3. Instructors of literature may help students to become well-rounded, better-adjusted persons who have a sound philosophy of life. Students wrote that through their readings they were able

to evolve a philosophy of living, to become more aware of themselves, and build well-adjusted personalities. In close cooperation with the guidance counselor, the literature instructor could help the students accomplish these positive goals of living.

4. Instructors have many focal points of interesting, relevant discussion of their

readings because these paragraphs point out the significant views of students concerning the meaning of literature.

5. Instructors should become thoroughly familiar with these interpretations so that they can present their readings in a multi-phased approach within the framework of students' interests, environments, and needs.

Objective Testing, the New Phrenology

F. C. OSENBURG¹

Blind confidence in the capacity of the scientific method to solve all problems and of scientific instruments to measure all things has grown among the scientifically naive into a superstition as credulous and as unreasonable as any that ever plagued the Dark Ages. Intangibles, once believed to be incommensurate with mathematical measurement, are now being confidently subjected to a kind of study and a kind of measurement that imply that if they exist at all they must exist in quantity and perhaps only in quantity. However often this pseudoscientific faith, which sometimes seems to precipitate into a solid sacerdotalism and at others to dissolve into an oriental mysticism, is discredited or censured, it never lacks enthusiastic apologists and dedicated apostles. The occasional skeptic who questions its metaphysics is overwhelmed by a sacred jargon that is invested with all the magical powers that once were thought to be inherent only within numbers, astrological symbols, and the sacred names of deity.

Everything a student learns, or learns to do, or even hopes to become, can, by means of an objective test, be measured accurately, neatly, and indubitably—sub-

ject, of course, to what is known as the Standard probable Error, a sort of statistical escape clause that extricates the test maker from possible charges of fraud but without invalidating his test. Though these tests are rarely investigated and even more rarely validated by experts within the various disciplines of which they are designed to measure the effectiveness, they have succeeded in all but driving the "essay-type" examination out of undergraduate testing. Professors who still rely upon "subjective measurement" are regarded somewhat as unfrocked fortune tellers or discredited witch doctors. All tests that cannot be completely scored by electronic machines have about the same standing among the scientifically superstitious as the measuring of the bands on the woolly worm as a means of predicting weather has among meteorologists. (In this world of gadgetry, the machine, like a Frankenstein monster in a class B horror motion picture, moves heavily on, being, it sometimes seems, its own and only excuse for existence!)

Occasionally someone unawed by the cabalistic symbols that guard the ineffable mysteries of the objective test will examine the pretensions of one of these

¹Arizona State University.

tests. But whether he finds only that a few of the items are invalid or that the test as a whole is stultifying and tends to reward second-rate minds while actually penalizing first-rate ones, he is always overwhelmed by the contention that *any* reliable measurement is superior to unreliable measurement—even if it doesn't measure anything! Occasionally some English department may regrettably discontinue using a battery of objective tests because it has found an inexplicable lack of correlation between test results and the subjective grades given by instructors to students' writings. But rarely does it ever cross anyone's mind to find fault with the objective test! Instead, subjective grading is apt to be overhauled to bring it into line with objective measurement.

As a consequence of this pseudoscientific measurement, many young minds are being encouraged, as Prof. Banesh Hoffman of Queen's College pointed out in the Spring 1959 issue of the *American Scholar*, to hunt for correct answers instead of to think their way through problems, and are in danger of over-developing their memories at the expense of their intellectual faculties. If this is true in the discipline of history, as Prof. Hoffmann insists, it is even more true in English. Furthermore, because English objective tests frequently measure not what they are supposed to measure but only something approximating it—something in itself usually of a lesser importance, if not downright trivial—they have subverted both teaching and learning, because they have seduced both teachers and students into wasting their time on the non-pertinent and the trifling, while the work of mental disciplining has oftentimes deteriorated into a game of academic Who's-Got-The-Button or Educational Bingo!

In the discipline of English probably the greatest damage is being done by three types of multiple-choice objective

tests—the vocabulary, the reading, and the English battery tests.

If by *vocabulary* is meant the power to use words effectively and to make careful distinctions, then the multiple choice vocabulary test is not a measurement of vocabulary at all. It is rather a measurement, and consequently an encouragement, of something resembling vocabulary, something often associated with it, but something which good teachers try constantly to eradicate. The following sentences written by students who scored "superior" in widely used standardized vocabulary tests illustrate the sort of oblique language that is too often the product of the kind of vocabulary study that this test actively encourages:

At registration one sees everywhere *stilted* expressions on Freshman faces.

His education gave him a wider *scope* with which to view the world.

During high school I *attained* a large circle of friends.

He couldn't *recognize* a mountain from a hill.

I will *express* what I think would be a good course.

In interpreting the scores of the multiple choice objective test, it is impossible in any given instance for the tester to say with any certainty just what a test score means. When a student makes a "correct" identification, provided that it was not a lucky guess, it may mean any one of three things: (1) that he knows that the test word and the suggested synonym are only related words, each probably having uses different from the other's, (2) that he thinks that the test word and the synonym are equivalents and therefore always interchangeable, (3) that he thinks that the test word and the synonym are not only equivalent but that every synonym of the one is equivalent to every synonym of the other, and that all are interchangeable.

If in a test a student is required to identify *acquire* and is given a choice

between *get*, *control*, *end*, *comply*, and *reimburse*, the "correct" choice of *get* may mean that there is only a probability that he knows that *get* is broadly used to imply any sort of coming into possession of, and that *acquire* is normally limited to implying a lengthy process of getting, very often associated with collection or accretion, and that "*acquire* means *get*" is just a fiction assumed for quick and convenient testing purposes. But there is also an equal probability that he thinks that *get*, *acquire*, *procure*, *secure*, and *obtain* are all equivalent and interchangeable, so that in reality he has not five words in his vocabulary but five variant spellings for one word. And there is some probability, though relatively slight, that he may even think that because *get* is synonymous with both *acquire* and *achieve*, these latter are synonymous with each other, so that he often writes of people *acquiring* instead of *reaching* goals, and he will use *stilted* as a synonym for *stultified*, *trite*, and even *incoherent*.

Whether, then, a student has considerable familiarity with the uses of a word or very little or even has some misinformation mixed in with that very little, his score on any word is the same if only he makes the "correct" identification, and a sum of scores, whatever they mean, equals in every way any other equivalent sum of scores. It often happens that students with identical scores differ so greatly in their study and use of words that one extreme will represent a practice that, far from being applauded, should be radically corrected.

Even though this test includes instructions that resist any implication that synonyms are equivalents and even though instructors admonish students against so thinking of them, the test itself does reward equally the student who memorizes synonyms with the student

who carefully studies word uses. Because collecting synonyms is faster and easier than studying words, many students so measured and so rewarded become mere word collectors. Vocabulary growth, then, which should be the result of an increasing mental awareness and of a widening intellectual horizon, deteriorates into a self-restricting activity that is intellectually on a par with accumulating old matchbook covers.

There is good reason to suspect that the freshman's inability to read well and the senior's more than occasional inability to write sensible English owe much to the support that the multiple-choice vocabulary test lends to sloppy thinking and to careless expression. Containing the sort of over-simplification that has always fascinated the child, the mystic, and the mentally lazy, it measures vocabulary in about the same way the old carnival phrenologists measured intelligence and personality.

A no less pernicious test is the multiple-choice reading test, a device used for measuring improvement in reading, and for determining in elementary and secondary schools the "grade level" at which a student is reading. It is based on the very shaky principle that those who can read a short passage within a minimum length of time and make from a list of suggested answers a sufficient number of correct identifications can also read a much longer passage and make an equal number of original and penetrating observations. Though this is frequently not true, the statisticians dismiss the discrepancy as "statistically negligible." It is probably true that people who can understand and remember the ideas contained in long passages can do the same for very short passages, but unlike an algebraic equation, the converse does not always hold, and the converse must hold to make this test valid.

The multiple-choice reading test is generally composed of a number of short

passages, usually less than 250 words, each item being followed by four or five multiple-choice questions. The number of questions answered and the number of correct answers determine the speed and "comprehension" of reading. The following is a curious but not untypical item from such a test:

In a Viennese museum was exhibited the piano used by Beethoven. An American girl walked casually toward it and ran off a careless air. Turning to the attendant, she asked whether there had not been great pianists to inspect the instruction. He replied that a short time ago Paderewski had made a pilgrimage to this shrine. "Paderewski!" said the girl. "Surely he must have played something beautiful on it." "On the contrary," replied the guard, "he did not feel worthy to touch it."

57. It is clear that () it was not usual for visitors to play the piano, () the piano had not really been used by Beethoven, () the girl was a trained musician, () Paderewski had little respect for Beethoven.
58. The guard's attitude toward the girl was () encouraging, () disapproving, () flippant, () indulgent.
59. The guard's last remark probably made the girl feel () relieved, () disgusted, () embarrassed, () disappointed.
60. "Air" in the third line most nearly means () appearance, () manner, () tune, () attitude.

Sometimes test-makers will admit that this sort of thing doesn't necessarily measure reading, but they insist that it does measure something that correlates closely with reading, that people who can score high on this sort of nonsense are generally good readers, and, conversely, that people that score low are very bad readers. Unfortunately, "generally" leaves a wide margin of error, and those poor readers who fall within it are statistically supported in their pretensions to something which actually they do not have.

Even if the passages were made longer than in the above example and contained more serious and more complete

ideas, and even if the questions were less trivial but more searching, the fundamental weakness of the test would remain: the multiple-choice question cannot measure creativity or originality, and in the form in which it exists at the present time it certainly cannot measure an ability to draw inferences from what is read; it cannot measure an ability to associate what is read with what has been learned previously, and it cannot measure an ability to follow a development of thought beyond one stage. The multiple-choice question can be used to measure only a limited kind of memory and a sort of judgment, and any measurements based on the answers to such questions almost certainly will confuse the plodding dullard who reads rapidly but superficially with the brilliant, creative reader who gets all and sometimes more than the author intended him to get. The multiple-choice reading test encourages the student to believe that reading is mainly a passive activity.

When a student is required to explain in writing what he has read, the results are often fantastic. The two following passages, written by students who had never scored less than "superior" in objective reading tests, explain Emily Dickinson's poem, "I Love to See It Lap the Miles," (the subject being, it will be remembered, a railroad train, but always referred to as "it.":

"It" is the symbol of tourists. Tourists, as the poem explains, have a knack all of their own which enables them to become different from their real selves. They travel at fast rates, stopping only to feed themselves. They take the shortest routes, which means side-stepping mountains. Upon returning home they neigh "like Boanerges" to their neighbors about their wonderful trips, and soon settle down to becoming docile and omnipotent.

Perhaps the most obvious reason (for the use of "it" in the first line) is the fact that "it" is one of the few words that will fit properly in that particular place. The poet must consider seriously meter and sound

when choosing the correct words to compose a line of poetry. I believe also that the word "it" adds a little doubt to the reader's mind as to the subject matter . . . (and he) is more able to use his imagination.

The third test extensively used by people who should know better is that kind known as the English battery test, which is used to discover those students whose writing does not measure up to college standards and who will need special instruction. Granted that it is desirable to divide incoming freshmen into groups—and all universities are not in agreement that inadequately prepared students should be admitted at all or that sub-college classes should be any part of a college curriculum—this test possesses the accuracy of a slide rule made of two dressmaker's yardsticks. At best it is only a proof-reading test. Its fabricators pretend that it can evaluate "many of the skills that contribute to good writing"—and good writing, it would seem, is nothing more than proper punctuation, spelling, sentence mechanics, grammar, and vocabulary! Thousands of students, both high school and university, because they have learned to identify errors in objective tests have been mesmerized into thinking that writing consists only in avoiding making mechanical errors, and many of their instructors, because their successes are measured by such tests, have given up the teaching of writing and content themselves with training their students to spot split infinitives, unnecessary commas, and other relatively harmless grammatical irregularities.

In the test of English fundamentals it is assumed that if a student can identify an error, then he will not commit it in his own writing. Yet practice often proves this false. The sentence—"Going down the street, a ship was seen"—is often easily identified as containing a dangling modifier by students who correct it to "A ship was seen going down

the street." "I climbed into the tree, and soon the nest was in my possession," is often easily identified as containing an unnecessary shift in point of view by students who correct it to "Soon the nest was in my possession as I climbed the tree."

Because students learn that by memorizing paradigms they can pass most objective tests simply by spotting items that structurally resembled the paradigms they have memorized, this objective test not only frequently fails to measure anything important; it even encourages a sort of pseudo-learning. While most though not all people who write well also take enough interest in the mechanics of their expression to do well on objective tests, it is not so true that people who learn to do well in objective tests show the same interest in improving their writing.

The objective test proves to the student that his scribblings constitute efficient and effective writing. He finds no reason to suspect his ability to express himself and so makes no effort at improvement. His professors, despairing of finding anything meaningful in his writing, give up the essay examination and turn to the objective test. The essay examination, accused of possessing inherently the weaknesses which actually reside in the student writer and occasionally the professorial reader, finally disappears, and the student, denied practice in collecting his thoughts, organizing them, and expressing them, deteriorates into an informational robot.

It might mean a little extra work, but if measurement is at all important and if it is to be used as a teaching device, it should be undertaken by the people who understand best that which is to be measured rather than by people who are expert at just measuring. Measurement certainly should not be carried on at the expense of what is being meas-

ured. Sometime, before the teaching of writing becomes a lost art, multiple-choice tests must be exhaustively examined by professors of rhetoric. But, in the meantime, teachers of writing need to realize that however much they may differ with one another as to what "good

student writing" is, they are still better judges of it than the standardized test and the electronic machine. There are still many things in heaven and earth yet undreamed of in the philosophy of measurement—and most of them will probably remain in that state!

College Texts: The Problem of Choice

HENRY F. THOMA¹

In our affluent society the Good Life poses severe problems of choice. The housewife is forced to decide between a portable television set which she can take into the kitchen while washing dishes, and the roll-away dishwasher which she can push into the living room where she can watch TV. The professor chooses among 6 to 7 thousand paperbacks under 125 imprints, and several hundred new textbooks every year put out by over 50 college publishers. As far back as 10 years ago one large state university was considering 30 textbooks for freshman English, among which they were to pick 2. Today if they exercised the same thoroughness they could easily consider twice that number—paperbacks excluded.

Choice has never been painless, but there is every evidence that the educational choices which will face us in the next ten years will become increasingly acute. When I say *us* I mean all of us here, teachers and publishers alike. Not that teachers and publishers have precisely the same problems of choice; but they are complementary, and they both spring from the same cause, or causes.

For all of us the root cause is the same—bigness, and more bigness still to come. The general shape of the future is familiar enough, but some recent figures suggest that it may be even more frightening than we had thought.

The present college enrollment is a little over 3 million, less than double what it was immediately after the close of the Second World War. Recent estimates by the U.S. Office of Education indicate that enrollments ten years from now will certainly exceed 6 million and may reach 9. There are already nearly 300 more colleges—and junior colleges—now than there were in 1946, and if enrollments grow at all as expected, this number will inevitably increase more rapidly still.

Bigness in the colleges has stimulated a corresponding bigness in college textbook publishing. At the time of Pearl Harbor there were scarcely a score of college publishers in the United States. By 1950 there were about thirty, and there are now over 50, with more, almost certainly, still to come. The number of textbooks has increased correspondingly. To take just one case, until about 1940 some four or five freshman English handbooks, and about the same number of rhetorics, dominated the field, and perhaps two to five new books of read-

¹Educational Department, Houghton Mifflin Company. This was one of the papers read on Panel 10, "Textbook Writing and Publishing," at the 1960 CCCC convention in Cincinnati.

ings were published every year. There are now a good two dozen handbooks and rhetorics, and nearly a hundred readers, with twenty or twenty-five new ones or revisions coming out each year. I have not counted paperbacks and controlled research books, of which this spring's crop is staggering. Much the same thing is true in nearly every area of the undergraduate curriculum.

Bigness, then, is the root of the problem, for teacher and publisher alike. So far we have seen only the beginning of it, and already it has greatly aggravated the problem of making the right and intelligent choice. Things will get a lot harder before they get easier again—if they ever do.

For it is not just that there are more students, more colleges, more teachers and publishers and textbooks. There is already an increasing diversity in quality among students, and hence among all these other phenomena which exist to serve students.

Let us see how this works. For the past five years or so, college enrollments have gone up about 5% a year. This year there will be 1,800,000 high school graduates. By 1964 there will be 2,300,000. These increases have already made their mark. Three years ago Stanford reported that they were even then enjoying the luxury of selecting only the better students, so that the I.Q. of their freshman class was substantially higher than that of their junior and senior classes. The clamor to get into the so-called "better" schools has already reached almost panic proportions. For instance, Amherst College can take only 260 freshmen next fall—and they have 2,000 applicants who are good enough to get in. They see their future as even further complicated by the nightmare fact that in another six or seven years they couldn't even accommodate all the qualified sons of their own alumni.

Now there are, in and out of the Ivy League, some 100 colleges with prestigious names who are already in the enviable position of being able to skim the cream of the nation's intellect—and only the whipping cream at that. The slightly less qualified or less fortunate must go elsewhere, to the certain benefit of the schools that get them. The tendency will be to concentrate very many of the best young minds in a rather limited number of schools, and to create a kind of elite which we have not known in this country since the early days of the republic. The great average will probably remain much as it is now, except to increase vastly in numbers.

And at the opposite end of the scale, I suspect that we shall see develop a large number of schools—largely junior and community colleges, perhaps—to give what they can to the many whose cultural and economic backgrounds, or native endowment, put them at a disadvantage but who will not take no for an answer.

In other words, I see not only greater numbers, but far greater diversity than we have ever seen before—and a great and only partly successful scramble to meet the problem in time.

Let us look at this future briefly from the college textbook editor's uneasy chair. Where formerly he saw THE AMERICAN COLLEGE and did his best to predict and provide what it needed and wanted, he now sees something like a rapidly expanding and fragmenting educational universe. At one end of his visual range is a rapidly growing mass of rigorous and advanced colleges which must be provided for—an experience he may have dreamed of but has seldom had, and may not be ideally equipped to meet. In the middle is still the group he is used to, though far bigger than it used to be. And in the other direction not the accustomed constellation but a whole galaxy of the under-

prepared—of candidates for workbooks, and "basic" texts, and study aids—things with which he is not unfamiliar but which have not occupied his main attention, and which demand the very best there is in pedagogical technique. He sees also that he will have to provide not only for the less prepared student, but for large numbers of newly recruited teachers who also will need a substantial amount of guidance.

At the same time he has to keep his eye on the latest developments in television, closed circuit and open—on what can be done with flash cards, film strips, movies, records, and tapes—on refinements and improvements in testing techniques—and on that most recent monster of Frankenstein, the teaching machine. No, the policeman's life is not a happy one, and neither, in all ways, is the publisher's—but it is an exciting one.

The publisher who is worth his salt tries hard to keep track of all these changes and developments, and to do what he can for the needs ahead as he sees them. All this is what may be called the intellectual aspect of his problem.

But there is also a moral aspect. In these days when freshman classes of a thousand or two thousand are already becoming a commonplace, and it does not take many adoptions of a freshman English text to turn in a comfortable profit, it is not hard to see how tempting it can sometimes be to accept the imitative, the repetitive, and the generally second rate—to stick to the mid-channel and the main chance, and to live comfortably. Now every publisher has at least one foot in the marketplace. If he didn't he would soon be holding a tin cup on a street corner. But if he doesn't put at least one foot outside the marketplace a good deal of the time, he is at least guilty of doing nothing to advance the cause of education at a critical time; he may, by encouraging the second rate, be doing active harm.

I am of two minds whether to say anything here about authors of textbooks. Authors are dear to a publisher's heart, and I like to spare them all I can. But they are in this too, and perhaps they shouldn't be spared too much. For every publishing decision is a joint decision, and unless author and publisher work honestly and hard together to provide the very best they can *for the purpose they have chosen*, then both are responsible together. I underline "for the purpose they have chosen" because I do not mean, particularly in the times ahead, that every text should strive to be as rigorous, advanced, and—again I quote—"modern" as it can be. Texts for the middle and lower range I mention can't be and shouldn't be this. But they should be as well written—as clear, direct, understandable, teachable, and learnable—their pedagogy should be as well-thought-out and effective—as author and publisher thinking and planning and working together can make them. And this is a heavy responsibility for both.

Writing a good text by my definition takes time, work, blood, sweat, and tears. It requires these ingredients from author and publisher alike—as much if not more for a basic book than for an advanced one. I need not tell you that particularly in these days of rapid production, standardization, automation, and everything else related to large demand and the enticements of the quick buck, these are expensive ingredients to put into any product, and the temptation is strong to cut corners. It is precisely this temptation that both publisher and author must resist—and the present already shows that in the years ahead this is going to be harder and harder to do.

Lest my concern with the complex responsibility of choice which faces the publisher—and the author—should make you think me more kindly than I am, I must add that the teacher also is going to be faced with hard and ever harder

choices in connection with textbooks. If, as I expect, textbooks are more and more adapted to these three wide ranges of student capability, the teacher's problem becomes not merely to pick a book, or a good book, or even the best book, in any absolute sense. It is to pick the book which is best for his particular course and type of student.

Mere quantity makes this hard to do, and it will be made harder by the greater variety in aims, levels, and degree of rigor among books in the years to come. In these days of evergrowing committee work and other multifoliate administrative chores, just finding the time to examine the available texts is a problem. Besides, the last fifteen years have been times of rich development and experi-

ment in the teaching of English. Those of you as old as I will remember that 25 years ago freshman English was a kind of national monolith. By comparison it is now rocked by a series of earthquakes. It has been successively invaded by functional grammar, semantics, communication, structural linguistics, logic, rhetoric, and most recently, controlled research. These are the signs of life and health, and I would not have things otherwise. But they do complicate life, yours as well as ours.

A historian friend of mine once quipped that the hardest thing to resist in life is "hardening of the categories." My wish for us all is that we keep our categories nimble and our intellectual arteries in the pink.

A Letter to the Editor

JAMES H. MASON¹

Dear Editor:

You know how such things happen. You've had the experience.

You know, you're attending a workshop session at the Cincinnati meeting of the CCCC, enjoying yourself, participating in the discussion, listening to a brilliant or a not-so-brilliant interpretation of the point at hand when—bang—it's there! Yep, it's there—that "forever-grammar" question that usually has two aspects: "What are we going to do about grammar?" and "Aren't we going to teach them any terminology?" And at your meeting both questions come up.

You don't know what gets into you, but you suddenly find yourself writing feverishly on little pieces of the notepads furnished by the hotel. (What you write

is one sentence: "He made himself what he wanted to be—a leader.") When you have written twenty-two of these slips, one for each person in the workshop session, you attract the attention of the chairman and "request help." You say you're disturbed about the ever-present demand that we teach terminology and the ever-present question about what are we going to do about grammar. You are requesting help. You have in your hand a slip of paper for each of them (you start passing them out before anyone can stop you) and that on each is written the same sentence. This sentence, you explain, is from a state-adopted text in English—tenth-grade level. The instructions to the students, you report, call for them to identify by proper terminology (nominative absolute, adverbial objective, predicate adjective,

¹Indiana State Teachers College, Terre Haute.

etc.) certain italicized groups of words in certain sentences. When this has been done, the students, you tell the group, are required to diagram the sentences.

You request that while the group is in session here this morning that it try its hand (or is it their hands?) at one sentence from the text's listing; in fact, the sentence is the one on the slip of paper now in the hands of each of them. You ask them to identify with "proper grammatical terminology" the group of words "what he wanted to be" and then to diagram the complete sentence. You do not want any name signed to any slip, and since you don't know their handwriting their anonymity is further assured. With this done, you thank the chairman and sit back to enjoy the discussion.

At the end of the session you make no positive effort to collect the slips of paper from the workshop participants, but they come in—that is, all except three or four which you have, with your peripheral vision, noted were surreptitiously placed inside programs, pockets, or books. Before the next workshop session you compile the results of your "study." You find that you have ended up with seventeen out of a possible twenty-two responses. These twenty-two have included department heads from three state-supported teachers colleges, two municipally controlled universities, and one state university; the remaining members are persons like yourself—above-instructor rank—from denominational and non-denominational colleges, large and small ones. The participants represent, geographically, the whole nation coast to coast and border to border.

At the next session you request permis-

sion to report your "findings" and, when it is granted, you announce the following results:

THE SENTENCE ASSIGNED: "He made himself what he wanted to be—a leader." THE GROUP OF WORDS TO BE PROPERLY IDENTIFIED BY TERMINOLOGY: "what he wanted to be".
RESULTS:

<i>Terminology assigned:</i>	<i>No. of votes</i>
A. Infinitive clause	2
B. Noun clause in apposition with "leader"	1
C. "Leader" in apposition with noun clause	1
D. Objective predicate	1
E. Objective complement	5
F. Relative clause	1
G. Noun clause used as direct object	1
H. No identification attempted	3
I. An appositive referent meant to be the direct object	1
J. Adjective clause modifying "leader"	1

You then report on the "help" you have received from your requests that they diagram the sentence. Your report is to the effect that the diagrams are so confused and in such little agreement that nothing definite in the way of help was forthcoming. You volunteer to let them see the diagrams if they wish—after the session—but only one person is that curious.

After you have reported your "findings," you sit back and listen to the confused reactions to your "study's" responses to: "What are we going to do about grammar?" and "Aren't we going to teach them any terminology?"

Yours grammatical-terminology "ly" and diagrammatically,

Jim Mason

The Roving Participant in Washington, D.C.

Annually Washington has a Cherry Festival, but your reporter was informed by a native that blossoms and festival coincide less than half the time—so CCCC conventioneers were lucky. As your reporter taxied in from the airport Wednesday night with other itinerant pedagogues, he glimpsed the bloom-laden trees by the Tidal Basin.

Settled in the Mayflower in only a little more than four hours after leaving his home airport halfway across the Continent, he forgot the blossoms to marvel momentarily at what still seems to him a notable miracles in an age of marvels—the quick removal of one's person (which Ruskin and Thoreau reminded might be unimportant anywhere) from one place to another far away. Enscconced in the Mayflower well ahead of the crowd totaling 737 unofficially (some of whom would have to contend for rooms—90,000 guests for this year's Festival against last year's 37,000), he set out on local exploration. Book space, he learned, would be along both sides of the main hotel promenade. Already in the Promenade were many cartons and a few publishers' men. The most enterprising publishers, he discovered, as attested by priority in setting up exhibits, are Harpers, Houghton Mifflin, and the New American Library.

Returning to the lobby, he found that CCCC stalwarts were arriving in force—the inevitable Tuttle brothers; the indefatigable Frank Bowman, accompanied this time by Eleanor; Executive Secretary Jim Squire, defying nature by looking more robust and carefree as responsibilities settle increasingly on his broad shoulders; and many another gallant custodian of the word and its right ordering.

Breakfast brought additional familiar

faces and good greetings, before the customary long, long Executive Committee meeting, scheduled from 9 to 1:30, with luncheon served in the meeting room. Here future convention arrangements through 1964 were presented—mayhap in 1964 we shall forgather in New York at the Waldorf if local chairman Sherwood Weber can prevail—1962, Chicago; 1963, Los Angeles. Treasurer Squire reported financial health and a membership cresting around 3,000 but dropping considerably from that for the duration of delinquency of dues. Chairman Steinberg somehow managed to triumph over his formidable agenda on schedule.

The First General session found the Grand Ballroom well filled for reporting on writing for the Federal Government, by three government men, representing the Department of Commerce, the Atomic Energy Commission, and the Department of Agriculture. Charter Heslip, from AEC, the second speaker, was the man in the middle in several respects. Speaking on ghosting for government officials and other celebrities, he announced a thesis-title, "Ghosting Is not a Sin but a Necessity." Apparently all present were impressed by the presentation and perhaps convinced of the thesis, but some, recalling a pet rationalization or so of their own, wondered uneasily if they might not be dealing with a non sequitur. Victor Gentilini gave new insights on government public relations activities, and Ward Konkle struck some fire in the discussion period by suggesting that for a student planning to enter technical fields, the introductory C/C course might best be one in technical writing.

After the General Session, your reporter once more bowed to an elementary law of physics: one body cannot

occupy more than one space at one time. Of four panels, he chose No. 1 and heard descriptions of three widely varying C/C courses, generated at Cedar Crest, a small private college; the U.S. Air Force Academy; and the spanking new University of South Florida, which this year has only a freshman class. The chief impression he gained is that a person largely responsible for developing a course which he believes best for his particular situation is pretty sure to continue to believe in it after he has tried it out.

The panel over, the reporter had to go to the workshop on editorial policy for CCC. Two lively sessions produced many suggestions, some of which may well be embodied in issues of our journal before too long. Your eagerly-listening reporter could not help observing as a leitmotif in the discussion the deep affection which members of CCCC have for both the organization and its published organ.

Free after the second session of his own workshop, he met an equally errant colleague to carry cameras amid the cherryblossoms. Touring the Basin, he was reminded of the boy Ike McCaslin's reaction in Faulkner's "The Bear," when the bear proved "not as big as he had dreamed it but as big as he had expected." The blossoms were beautiful, but their early pink had largely faded to white as the falling petals began to make a fringe for the big pool, with the white marble of Jefferson's monument and the grayer obelisk of Washington's posting sentinel over the slender new trees and the craggy old ones which had seen the Orient make a friendly gesture to the Occident and then a hostile one which threatened the trees themselves before subsiding once more to friendliness. He and his friend sight-saw their way leisurely back to the Mayflower, stopping to have lunch amid a bevy of Government workers on the way.

Somehow the Second General Session, on the two-year college, seemed disappointing, partly because the speech which interested the reporter least was the longest one. Faced with another choice of where to place his one body, he chose the Articulation panel, whose attendance looked sparse in the Grand Ballroom. He didn't learn whether conventioneers had been siphoned off into panels on linguistics and paperbacks or were merely growing tired of listening. Certainly the Promenade continued well filled, and the publishers' men were kept busy scribbling names for examination copies and handing out cards for parties, some of which became quite lively as a prelude to the customary "free Friday night." For dinner, your reporter found himself in congenial company at Harvey's, and not having lobster himself, he could be amused by a bibbed scholar's attacking a fierce-looking monster of the claws. As he left, content with fine food and good talk, he could even feel a touch of pity for the still live and futilely clawing lobsters awaiting their turn at the grill—and wonder whether their contribution to academic happiness and ultimate achievement would fully justify their sacrifice.

The final morning is always a little different and sadder than the rest of a convention. Conventioneers, sated and somewhat weary, are torn between the tug of home, with its felicities and obligations, and reluctance to end reunions with old friends and association with new ones. Yet even Saturday at Washington was good. Your reporter dropped in on the workshop, "Devices for Promoting Institution-wide Responsibility," and was glad to have confirmed his own conviction that two points are valid: other departments (1) cannot give much direct help in teaching better composition, (2) can aid tremendously by moral support and by cooperation with upper-division examinations, remedial labora-

tories, and other devices dedicated to the prevention of conferring degrees on persons of dubious literacy.

Then came the Luncheon, at once the climax and the end. Replete diners gave good audience to George V. Allen's report on the U.S.I.A., including commendation of CCCC efforts to improve communication, so basic to the Government's present and continuing Agency work abroad. And that was all, except the checking out and the brief tumult of

leave-taking, with its twin embarrassments of failure to encounter some choice acquaintance with whom one wanted one more word and having to say good-byes all over again twice or thrice to other friends with whose paths one's own persistently crossed.

So concludes your reporter's hurried one man's report on another fine convention, well-housed, well-managed, and well-liked. Detailed reports, according to custom, will be published in October.

CCCC Bulletin Board

EDITORIAL NOTE. The May issue of *CCC* goes to press on the eve of the annual meeting in Washington, D.C. If possible, a Roving Participant report of the convention will still be squeezed in, but the Secretary's Reports must be held over until October, the regular convention issue.

Like the last number, the present one features status-of-the-profession and future-directions material, though of a different sort. It opens with a new feature, a full description of a university English language program. This feature is an outgrowth of a discussion at the November CCCC Executive Committee Meeting in Chicago and the industry of L. M. Myers, one of the Editorial Board members. His article is followed by a first report on the situation at the University of Illinois after the much-publicized discontinuance of remedial English there. An unusually comprehensive report on the status of the research paper and two review-articles on timely books complete the "status and directions" material.

"Staff Room Interchange," experiencing a dearth of manuscripts recently, returns after an absence. Most of the re-

maining material available for the issue proved to be on technical writing and testing procedures. As the "Among the New Texts" section attests, the Editor's mail continues to include many new books for review. The Editor wishes to thank all the reviewers, who have responded capably and promptly to assignments, many of them on short notice. Another group of reviews will likely appear in December.

NCTE REPORT. *The National Interest and the Teaching of English*, reviewed at length in this issue of *CCC* by Priscilla Tyler, has been widely and favorably noticed in magazines and newspapers. The following representative comment is from an editorial in the *Philadelphia Inquirer*, January 29, 1961:

The National Council of English, it seems to us, has produced the most constructive and penetrating analysis yet brought before the public of what should be done to correct the manifest weakness in U.S. education which, in spite of much talk, is not being alleviated but is growing more acute.

Copies of the 140-page report are available from NCTE for \$1.65 to members and \$1.95 to others. A six-page leaflet summarizing the report and recommendations, suitable for use at af-

filiate meetings, is also available from NCTE at the rate of 25 copies for \$1.00.

STATUS OF COMPOSITION TEACHING. A special "task force" commissioned by the Executive Committee of NCTE is preparing for late 1951 publication a scientifically-based report on what is known about the teaching of composition as a guide for teachers and curriculum planners.

ENGLISH TEACHING IN THE SOUTH. *The Teaching of English in the South*, edited by CCCC stalwart Francis E. Bowman, has just been published by the Southern Humanities Conference. This state-by-state report is to be made available to Council members at a special discount. The list price is \$1.50 and the probable price to NCTE members \$1.25.

COMMUNICATIONS GAP. There is a major communications gap between the United States and the other American republics in this hemisphere, according to a special Focus section on Latin America in the current issue of INTERCOM, an information service on world affairs education, published regularly by the Foreign Policy Association-World Affairs center. This gap, INTERCOM states, ". . . must be filled by both sides; it must be filled by private as well as official action . . . business and labor, educators and doctors, scientists and managers, readers and communicators, travelers and those who stay at home." The Foreign Policy Association-World Affairs Center, 345 East 46th Street, New York 17, N.Y., is a nonprofit educational organization for citizen education and constructive participation in world affairs.

LAY READERS. From the February 10, 1961, *Council-Grams* Supplement:

The experimental use of lay readers is becoming widespread although the purposes and conditions under which lay personnel are involved in teaching differ from area to area. Most experiences with lay readers have not resulted in a reduced

teaching load. However, the presence of lay readers has made possible more theme writing and theme correction . . . On occasion teachers report that lay readers require more time rather than less . . . Some teachers report that conferences with lay readers contribute to the teacher's understanding of his students . . . Lay readers offer an excellent channel for interpreting the schools to the public . . . Readers must be carefully prepared. Often they are prepared in two-week summer workshops.

ADDRESS BY MLA EXECUTIVE SECRETARY. "The Improved Teaching of English: National Issues, Problems, and Approaches," an address by George Winchester Stone, Jr., delivered at a regional workshop meeting, October 8, 1960, is now available as a brochure distributed for non-profit purposes at 25 cents and as a long-playing record also distributed for non-profit purposes at \$3.00. Address Autrey Nell Wiley, Department of English, College of Arts and Sciences, Texas Woman's University, Denton, Texas.

PAUL ROBERTS IN ITALY. Paul Roberts, a CCC Editorial Board member, is in Italy on a Fulbright appointment. Asked to contribute a report on his activities to this issue, he replied that he is too busy with the activities to find time to report them. They include co-operation with the Ministry of Public Instruction in a long-term training program for teachers in the secondary schools, conducting refresher short courses for Italian teachers of English, and writing a textbook in Italian.

FLORIDA COUNCIL NEWS. From the January, 1961, *Newsletter* of the Florida Council of Teachers of English:

Dr. Robert Zetler, head of the English department of the University of South Florida, outlined the University's freshman English course at the September meeting, emphasizing the important role secondary teachers play in preparing students for college . . .

The major project to be undertaken by the Volusia County Council for the school year 1960-61 is correlation of English teaching on the elementary, junior high, senior

high, junior college, and senior college levels . . .

At the request of the Department of English of Stetson University, the Executive Board of the Volusia Council voted to sponsor various English majors from the university. These students would be invited to observe the teaching techniques of experienced teachers . . . This project is planned as a pre-internship program . . . It is slated to begin in February, 1961.

READING LIST FOR COLLEGE-BOUND STUDENTS. *English Language Arts in Wisconsin*, Newsletter of the Wisconsin Council of Teachers of English, reports in its December 16, 1960, issue that the most popular WCTE publication is its *Reading List for College-Bound High School Students*. The list was prepared by a WCTE committee under the chairmanship of Dr. Ben Ross Schneider, Lawrence College, and already serves as the basis for reading requirements in more than 400 public and private high schools. Of the 30,000 copies mailed since it was announced last September, the NCTE ordered 2,000. Single copies are obtainable at 5 cents each; 25 to 100 copies at 4 cents each; and 101 copies or more at 3½ cents each. Address W.C.T.E., 3700 N. 75th Street, Milwaukee 16, Wisconsin.

SO. DAKOTA ENGLISH COURSE OF STUDY. The December issue of *English Notes*, published by the South Dakota Council of Teachers of English, announces that copies of the South Dakota English course of study for grades 9-12 are available through the courtesy of the English Department, State University of South Dakota, and the cooper-

ation of the State Department and the SDCTE. For a copy for any one or all of grades 9-12, address Joseph S. Marshall, President, South Dakota Council of Teachers of English, State University of South Dakota, Vermillion, South Dakota.

TEACHER LOADS IN VIRGINIA. *A Study of Teacher Load of Teachers of English in Virginia*, by Elizabeth M. Bowers and Ruby L. Norris, for 1959, is available from the Virginia Education Association, Richmond, 44 pp., \$1.00.

NCTE ACHIEVEMENT AWARDS. As the NCTE High School Achievement Awards project begins its fourth year, there is much evidence of its success. In the January *College English*, Director R. S. Whitman reports that for its first two years, about 80 per cent of the winners and runners-up attending college received financial aid averaging \$550 for the freshman year, and one of them had 75 applications to apply for scholarships. Over 97 per cent of those replying to a questionnaire were attending college. More than 4400 students, 3000 teachers, and 700 judges and state chairmen participated in last year's contests. Students have praised the program for creating an enthusiasm for English comparable to that already in evidence for science.

The program has been expanded, with a Director and a National Advisory Board of six former state chairmen. Send inquiries to the Director of Achievement Awards, NCTE, 508 South Sixth Street, Champaign, Illinois, or to your state chairman, whose name and address are given in the *CE* article.

Professor Priscilla Tyler, Graduate School of Education, Harvard University, Cambridge, Massachusetts, will be program chairman of the CCCC convention for 1962. Professor Bernard Kogan, Department of English, University of Illinois-Navy Pier, Chicago, will be the local chairman. The meeting will be held at the Morrison Hotel in Chicago, April 5-7, 1962.

Among the New Texts

READING AND WORD STUDY: For Students of English as a Second Language, Kenneth Croft (Prentice-Hall, 1960, 353 pp., \$3.95, paper).

Schools that must provide some kind of language help for large numbers of foreign students may find this book useful. It was designed for "students of English as a second language at a high intermediate level"—that is, for students who have a command of at least 2000 English words or who can understand the grade of language in which the Preface is written.

The title suggests the bipartite organization of the book. Part I consists of adaptations of short stories by such writers as Washington Irving ("The Story of Rip Van Winkle"), Stephen Crane ("The Open Boat"), Zane Grey ("Tappan's Burro"), and Sherwood Anderson ("The Egg"). The series of adaptations are written in a progressively expanding vocabulary, starting out with about 2000 words and working up, in stages of about twelve new words per reading, to about 4000 words. New words are briefly defined in footnotes. Each reading is followed by multiple-choice and true-false quizzes that test the student on comprehension and vocabulary.

Part II introduces the student to English grammar. The traditional terminology is used (nouns, adjectives, verbs, adverbs), but the syntactic analysis is based on the method promoted by such structural linguists as Charles Fries, Paul Roberts, and W. Nelson Francis. Students are taught to note how words "pattern" in sentences and to recognize the "signals" of the various word-classes.

The structural approach to grammar has been steadily gaining ground in our Freshman English classes, but this textbook is the first one, as far as I know, that uses the structural approach in teaching English grammar to foreign students. Besides facilitating the acquisition of English as a second language, this approach might very well succeed in convincing foreign students that there is some method to our mad language.

EDWARD P. J. CORBETT
Creighton University

GRAMMAR FOR WRITTEN ENGLISH,
David A. Conlin (Houghton Mifflin, 1961, 341 pp., \$2.50, paper).

Mr. David A. Conlin, of Arizona State University, states his two aims thus: (1) "to synthesize the most useful elements of the traditional and the linguistic viewpoints, in order to make grammar a more practical tool for students in their writing" and (2) "to give students the widest possible experience with the structures of written English in building sentences."

The emphasis on *written English*, as the title cover of the paper back rather cleverly suggests, certainly justifies the author's retention of much of traditional grammar in a work that leans heavily toward the linguistic-structures approach. The book shows much preparation, particularly in the abundance of exercises that conclude each of the nineteen chapters, but the neglect of such important subjects as case of pronouns and the infinitive clause limits its usefulness as a handbook. One wonders why some twenty-seven pages were devoted to compound words. The brief attempt at graphic display of sentence patterns will not please teachers accustomed to either the traditional Reed-Kellogg system of diagramming or the more adequate system of Wilson O. Clough.

Grammar for Written English does not seem particularly well suited as a textbook for courses in either freshman English writing or advanced English grammar.

TROY C. CRENSHAW
Texas Christian University

WORKBOOK FOR UNDERSTANDING ENGLISH, Paul Roberts (Harper & Brothers, 1961, 122 pp., \$1.50, paper).

Among linguists and others who distrust the traditional description of English grammar, at least three issues remain very much alive: first, should the primary objective of the freshman course be knowledge of the language or skill in writing in it, granting that both aims are important and compatible; second, should the grammatical description make maximum use of what is heard or of what is seen, granting that our writing system is not the language itself but a set of conventions for representing it; and third, should the break with the tradition be emphasized by the use of new terms, or should familiar terms be retained so long as they can be given grammatically valid definitions. In *Understanding English*, Paul Roberts took the first alternative given

for each issue, and this workbook is to provide practice materials for the textbook. Anyone who uses the textbook, or any book using the Roberts description, will find the workbook valuable, for it is hardly possible to teach any grammatical system from definitions alone, and the book is skillfully done.

SUMNER IVES
North Texas State College

UNDERSTANDING POETRY, Cleanth Brooks and Robert Penn Warren, 3rd ed. (Holt, Rinehart and Winston, 1960, 584 pp., \$5.25).

The third edition of this well-known text is superior to the last edition in several ways. The introductory sections have been expanded and some new ones added; a number of discussions and two appendices have been dropped; the exercises have been revised and expanded; certain periods in American and English poetry are more adequately represented. Section VII, "Poems for Study," is a carefully selected anthology of modern poetry, many poems having been added in this edition.

The book is divided into eight sections: Narrative Poems, Descriptive Poems, Metrics, Tone, Imagery, Theme: Statement and Idea, Poems for Study, How Poems Come About: Intention and Meaning. It contains a Glossary and Note on Versification. The exercises are better than most, drawing, in each section, on the reader's accumulated knowledge; but the book is particularly effective in restoring the analyzed, paraphrased poem to a poetic work.

Understanding Poetry has several possible uses. It should be stimulating for the student in an introductory poetry or literature class, for the authors assume no particular knowledge of or experience with poetry, only a tentative interest. Read from beginning to end, the book provides a cumulative effect, a kind of study in depth, making good use of a few carefully selected poems carried through various sections. It should be useful in a creative writing course or in any course where emphasis is placed on the composition and/or appreciation of poetry. It is, by itself, a worthwhile anthology, especially with the expanded modern poetry section.

MARJORIE B. HENSHAW
Arizona State University

PRENTICE-HALL HANDBOOK FOR WRITERS, Glenn Leggett, C. David Mead, and William Charvat, 3rd. ed. (Prentice-Hall, 1960, 524 pp., \$4.50).

This third edition of a familiar handbook differs from the second edition only in refinement of the format and in minor revisions in organization and style. An improvement in the format is the addition of an eye-catching red tab index, designed to help speed and simplify the student's use of the book. Revision in organization includes some shuffling of the order of chapters and in breaking the grammar section into two sections, "Basic Grammar" and "Basic Sentence Faults." Professors Leggett, Mead, and Charvat made their most notable revisions in shifting to a more concise style and a hortatory tone in the section headings and in the longer explanations of principles and practices.

As a basic handbook—and it is not intended to be more than this—the third edition of the *Prentice-Hall Handbook* is a reliable reference work that presents the essentials of writing in a form the student can use with speed and confidence.

W. A. FERRELL
Arizona State University

EFFECTIVE REPORT WRITING: For Business, Industry, and Government, Norman B. Sigband (Harper, 1960, 688 pp., \$6.75).

Effective Report Writing is a textbook designed to help the teacher, engineer, student, businessman, doctor, public administrator in their need for all kinds of writings. The text can be used in the classroom and on the job and in such courses as report writing, business writing, or a combination report and letter writing course. Readers will find that the many examples of reports, technical writing and business letters which are presented in and at the end of each chapter are helpful for classroom analysis and discussion.

The book discusses the collection of data from both primary and secondary sources, the analysis and interpretation of information the use of graphic and tabular aids, and the principles and techniques of oral presentation. At the end of each chapter Sigband provides many relevant problems and questions which can be used for classroom and home assignments. The text is replete with specialized sections on employer-employee communications, tabular and graphic presentation, speech and conference leadership, technical writing, and the reference guide in grammar, rhetoric, and dictation. Also included is an annotated bibliography of bibliographies in seven major fields of commerce as well as engineering.

Comprehensive, enriched with pertinent

examples of reports and letters, logically presented, both academic and industrial in approach, *Effective Report Writing* is a valuable text as well as a resourceful and helpful reference for teachers and for writers in business, industry, and government.

H. A. ESTRIN

Newark College of Engineering

BUSINESS ENGLISH AND COMMUNICATION, Marie M. Stewart, E. Lillian Hutchinson, Frank W. Lanham, and Kenneth Zimmer, 2nd ed. (McGraw-Hill, 1961, 563 pp., \$4.28).

Business English and Communication, a revision of *Business English and Letter Writing*, by Hagar, Stewart, and Hutchinson, examines reading, listening, and speaking as they are important to the business world. The main strength of the text, however, is in its discussion of writing for business, including full treatments of grammar and punctuation. The sixty-two units are unevenly distributed between larger sections: "The Art of Communicating in Business," "Words at Work," "Speech as a Communication Art," "Grammar Review," "Review of Punctuation, Abbreviation, and Figures," "Writing for Business," and "Speaking for Business." Reading and listening are treated only in passing, and the sections on speech, although useful, are rather thin. The text is well made and individual units are well organized. Some of the illustrative material (in the review copy, at least) is printed so lightly that students may find it inconvenient to read. Such topics as using the telephone, group discussion methods, and writing news releases, are discussed in a purely practical manner. The practical (as opposed to theoretical) orientation of this text should make it useful in many courses of "vocational" English.

GEORGE F. ESTEY
Boston University

GREGG NOTEHAND, Louis A. Leslie, Charles E. Zoubek, and James Deese (McGraw-Hill, 1960, 320 pp., \$4.48).

The authors' preface to *Gregg Notehand, A Personal-Use Shorthand with Integrated Instruction in How to Make Notes*, states that "many books dealing with study habits and techniques have been written in which the importance of making good notes is emphasized. However, these books provide little or no help in the actual processes and procedures of notemaking. It is the purpose of this volume to provide this help." The basic element here—the shorthand—is

Gregg Shorthand plus 42 "brief forms." The primary difference is that *Notehand* does not aim for speed as does vocational shorthand. The chapters on notetaking, from both lectures and reading, should be helpful. The text is designed for a one-semester high school or college course, although it could be covered in a shorter time. A "Teacher's Guide" is available.

GEORGE F. ESTEY
Boston University

SHEFTER'S GUIDE TO BETTER COMPOSITIONS, Harry Shefter (Affiliated Publishers, 1960, 294 pp., \$6.00, paper).

This handbook should be useful to high school students weak in the fundamentals of composition. Assuming that his reader has the desire to learn, but not the ability to read or write beyond the 10th or 11th grade level, Professor Shefter of New York University writes simply, clearly, and directly about the basic skills of composition. To make his prescriptions concrete, he includes a series of graded high school themes ranging in quality from A to F. Each grade is justified by rather extensive analysis. Less detailed and therefore less successful are the later sections on writing letters, term papers, and essay examinations.

College students in remedial writing programs may find the book useful; but students fairly competent in writing should choose a more sophisticated handbook.

R. F. BAUERLE
Ohio Wesleyan University

THE ANCIENT MYTHS, Norma Lorre Goodrich (New American Library, 1960, 256 pp., \$5.00, paper).

Broader in scope than Edith Hamilton's *Mythology* (both Mentor books), this volume contains myths from seven ancient cultures: Sumer, Egypt, Greece, Troy, Persia, India, and Rome. The price for such sweeping coverage is thinness. Sumerian mythology is represented by only one story, "Gilgamesh the Wrestler," and Indian mythology only by "Rama and the Monkeys."

An inexpensive source-book for materials outside the traditional classical and Scandinavian mythologies, its stories are relatively brief, though more than mere summaries. Introductions, pen and ink drawings, maps, index.

R. F. BAUERLE
Ohio Wesleyan University

MODERN ENGLISH PRACTICE, Hulon Willis and Lowell Dobbs, Form B (Holt, Rinehart and Winston, 1960, 309 pp., \$2.90).

The authors state that this workbook

"is not a textbook of grammar, but a textbook of writing." The exercises stress the students' writing of accurate and effective sentences, paragraphs, and essays. The student has the opportunity to write his own sentences rather than to correct poorly written ones. He can readily perform these assignments because the explanations are clear, and because there is sufficient room for him to write his original sentences.

H. A. ESTRIN
Newark College of Engineering

FIELDS OF LEARNING: A College Reader, Hans J. Gottlieb and Edwin B. Knowles (Harper, 1961, 374 pp., \$3.00).

In this freshman reader Professors Gottlieb of New York University and Knowles of Pratt Institute introduce the student to practically the entire range of the liberal arts. Forty-seven selections present writings in philosophy, history, criticism, religion, literature, biological and physical science, social science, and other related areas. Authors include Plato, Thomas Aquinas, John Locke, Charles Darwin, Woodrow Wilson, Bertrand Russell, Margaret Mead, Archibald MacLeish, and others of like stature.

The plan of this reader is by no means novel, but in compiling representative writings in the major areas of the liberal arts the editors made judicious selections. The wide range of prose styles and prose types—expository, descriptive, narrative, argumentative—provides ample materials for a variety of reading and writing assignments. A list of helpful suggestions for study and discussion follow each selection. *Fields of Learning* should prove to be a useful text, particularly suitable for selected or advanced freshman sections.

W. A. FERRELL
Arizona State University

PREFACE TO CRITICAL READING, Richard D. Altick, 4th ed. (Holt, Rinehart and Winston, 1960, 326 pp., \$3.75).

The appearance of the fourth edition of this freshman textbook testifies to its popularity with instructors and, presumably, to its effectiveness with students. And indeed this is the kind of solid text that one is pleased to see survive.

"This book is meant to help you learn to read"—that was the first sentence of the Foreword when it first appeared in 1946. That simple declarative sentence is still the initial sentence of the new edition, and that promise is still fulfilled in the text. But Professor Altick has slanted this edition "more definitely toward improvement of

students' writing." Throughout the text and the exercises, reading and writing are treated as mutually ancillary disciplines.

A listing of the five chapter headings and the number of pages devoted to each chapter will give the teacher who is unfamiliar with this text some idea of its scope and organization: "Denotation and Connotation" (50 pages); "Diction" (67 pages); "Patterns of Clear Thinking" (66 pages); "Sentences and Paragraphs" (57 pages); "Tone" (72 pages). The book is generously supplied with exercises that are something more than just "busy" work.

EDWARD P. J. CORBETT
Creighton University

THE CRAFT OF WRITING, eds., Derek Colville and J. D. Koerner (Harper & Brothers, 1961, 382 pp., \$4.75).

This collection of expository essays is, as the editors say in their Preface, literary. The selections are either concerned with language, its development and use, or are in themselves examples of good writing. Part One is a group of essays dealing with the origins of language, the characteristics of English, and style in writing. Part Two contains essays grouped around a series of topics. One of these groups is arranged in such a way that the essays may be used as materials for controlled research. Part Three is a series of essays emphasizing the diverse and complex elements of style. The quality of the selections chosen is high. Aside from brief introductory notes for the sections of the book and a few biographical footnotes, there is no editorial apparatus in the book. The selections speak for themselves. The instructor, therefore, could create his own questions, analyses, and assignments, adapting the book to whatever his local situation demanded in the college composition course.

KARL E. SNYDER
Texas Christian University

A CONTEMPORARY READER: Essays for Today and Tomorrow, eds. Harry W. Rudman and Irving Rosenthal (Ronald Press, 1961, 441 pp., \$3.40, paper).

The two most attractive features of this reader are its contemporaneity and its sources. Eschewing the perennial favorites, this book contains only six items published earlier than 1955, and over half of the essays first appeared in 1958 or later. Consequently, students will be spared the feeling of unreality that surrounds hot issues that have cooled. The editors have not, however, sacrificed quality for currency. The essays come largely from *Harper's*, the *New*

York Times Magazine, and the *Saturday Review*. The reliable tones of Hight, Barzun and Krutch are joined by the fresh voices of Brendan Behan and Tom Mboya.

The book contains fifty-one essays grouped into eleven topical sections, including the inevitable college life, aims of education, and parents vs. children. The section on the power of language (seven essays) is unusually good as are those on the popular arts and on business. There are no exercises or study questions, which is probably a blessing considering the remarkably uninspiring "suggested topics" which follow each selection. In general this is a very good freshman reader for a superior junior college or an average college composition class.

DON L. COOK
Indiana University

SELECTED PROSE AND POETRY, Stephen Vincent Benét, ed., Basil Davenport (Rinehart & Co., 1960, 336 pp., \$95, paper).

This volume omits *John Brown's Body*: it is too long to include as a whole and Mr. Davenport dislikes excerpts. Fourteen short stories and over forty poems are included—enough to support the argument that Benét is significant in the sixties partly just because he rejected some of the attitudes common in the twenties and thirties.

DAVID H. WEBSTER
Temple University

SOUTHERN STORIES, ed., Arlin Turner (Rinehart & Co., 336 pp., 1960, \$95, paper).

Arlin Turner includes twenty-four stories, from Poe and Simms to Welty and O'Connor. He has sought to give a portrait of the South "in its variety of terrain, people, and history," without sacrifice of literary merit. The stories have an enduring and a national interest.

DAVID H. WEBSTER
Temple University

BENJAMIN FRANKLIN'S AUTOBIOGRAPHY AND SELECTED WRITINGS, ed. Larzer Ziff with intro. by Dixon Wecter (Rinehart, 1959, 293 pp., \$75, paper).

Selected Writings has been added to a former edition to give a more representative picture of the versatile Franklin than may be found in the *Autobiography*. Ziff notes Franklin's use of *personae* as a valid stylistic technique. The helpful *Dogwood Papers* might have been followed by an example of the *Busy-Body*. And of course there is no excuse in the revised Bibliographical Note not to mention the monumental effort

in progress at Yale to publish a definite edition of the Franklin papers.

FRANK S. BAKER
Hanover College

LONDON IN DICKENS' DAY, ed. Jacob Korg (Prentice-Hall, 1960, 179 pp., \$1.95, paper).

From the beginning, the texts in the Prentice-Hall Guided Research Series have been notable for intelligent editing, readable print, moderate price, and a fascinating collection of primary documents about controversial historical subjects. English teachers will welcome this latest addition to the series because although it lacks the contentious excitement of a volume like *Commonwealth vs. Sacco and Vanzetti* it has some "literary" association.

Here is a collection of some fifty eyewitness reports about life and customs in London from 1835 to 1872. There are selections from Dickens' *Sketches by Boz* and his magazine *Household Words* and from such foreigners as the German Max Schlesinger, the American Ralph Waldo Emerson, and the French Hippolyte Taine. Each selection carries all the bibliographical information that a student needs to document his paper. The appendix gives a list of subjects for long and short papers, some additional bibliography, and some suggested tie-ups with Dickens' novels. Several of Phiz's delightful illustrations decorate the text.

EDWARD P. J. CORBETT
Creighton University

HEART OF DARKNESS, Joseph Conrad, ed. Leonard F. Dean (Prentice-Hall, 1960, 184 pp., \$1.95, paper).

Sub-titled "Backgrounds and Criticisms," this addition to the growing list of casebooks presents the standard text of Conrad's classic drawn from the Doubleday collected edition. Selected articles following the story are centered around three issues: the correlation between the story and Conrad's own experience, the actual composition of the work, and representative interpretations and criticisms. Interesting and of value in the first section are the reactions of three other observers (H. M. Stanley, Roger Casement, and Captain Lutken) to the scenes in the Congo. Albert Guerard and Ford Maddox Ford are included with Conrad himself in the second section where the author's early efforts at becoming a writer are recorded along with his struggles with this particular story. Early reviews of the story as well as recent explications are included in the third section of materials.

The book should be valuable for introduction to literature courses or for research projects at the freshman level, although it suffers somewhat for the latter purpose in that no bibliography is included.

WARREN I. TITUS

George Peabody College for Teachers

MACHINES AND THE MAN: A Sourcebook on Automation, ed. Robert P. Weeks (Appleton-Century-Crofts, 1961, 338 pp., \$2.45, paper); **A CASEBOOK ON THE BEAT**, ed. Thomas Parkinson (Thomas Y. Crowell Co., 1961, 326 pp., \$2.95, paper).

New texts for "controlled" research projects continue to appear, with materials centered on subjects ranging from a Shakespearean play or Swift's *Gulliver* to others as modern as today or tomorrow. The two noticed here are both modern as can be. *Machines and the Man*, edited by Robert P. Weeks of the University of Michigan, centers on automation, and includes sections on the "Over-all View," "Defining Key Terms," "Case Studies," "Labor-Saving Machinery," and "The Paradox of Leisure." The freshman (or other) researcher will deal with concepts represented by such terms as *robots*, *cybernetics*, *feedback*, *Luddites*, *technological mis-employment*, and *teaching machines*. To supplement copious prose selections, he is invited to consider poems by D. H. Lawrence on "Work" and by E E Cummings on "Pity This Busy Monster Manunkind." At the back the editor has added short sections on "Questions for Class Discussion and Topics for Short Papers" and on "Topics for Long Research Papers." If we and our students must prepare to live in a world dominated by machines and electronics, this good collection of materials, largely from recent books and magazines but including some older forward-looking selections, could ease our way into this eerie land, or even serve as a travel guide therein.

A Casebook on the Beat, edited by Thomas Parkinson of the University of California, since it is modern too must come from the same world as *Machines and the Man*, but this is hard to believe. Its sections are "Some Writers of the Beat Generation," "Criticism and Commentary," and "Appendices"—on bibliography and suggested problems for long and short papers. The main section concludes with a four-page glossary of "beat" terms. The editor acknowledges special indebtedness to "suggestions from Allen Ginsberg and the cooperation of Lawrence Ferlinghetti," two of the authors rep-

resented. The first selection is Ginsberg's celebrated poem "Howl"; Ginsburg, Gregory Corso, Jack Kerouac, and six other "kings of the beat" are liberally represented. The "Criticism and Commentary" section includes material by Kenneth Rexroth, Henry Miller, Herbert Gold, and John Ciardi, among others. For those who want to know about Beats and Beatniks, this volume, including its bibliography, will provide an adequate anthology and study guide. It's *cool*, if not *crazy*.

CECIL B. WILLIAMS

Texas Christian University

THE CLASSICS RECLASSIFIED, Richard Armour (McGraw-Hill, 1960, 147 pp., \$2.95).

A retelling of seven famous literary works together with "mercifully brief biographies of their authors," *The Classics Reclassified* is written for the sophomore who lives eternal in the bosom of each of us. Without the magnificent illogic of *1066 And All That* ("History is what you remember") to serve as a viewpoint, however, much of this work seems little more than humorous, punning, irreverence. Perhaps the best passage in the book is that in which the author ponders the problem of Hester and her scarlet letter. "Did she have one special blouse for show, so to speak, with a scarlet letter on it? Did she have half a dozen blouses . . . ? Did she have one letter, which was detachable . . . ?" But though a thumb to the nose is the classic humorous stance, here it seems completely appropriate only when directed toward the translations of the *Iliad*.

WILLIAM J. HOLMES
Ohio University

TWELVE SHORT STORIES, ed. Marvin Magalaner and Edmond L. Volpe (Macmillan, 1961, 314 pp., \$2.00, paper).

The items in this collection were selected after a wide survey of college professors by the publisher to determine teacher preferences in authors and stories. In no sense, therefore, is it meant to be a "fresh" anthology. All the stories have great literary merit and are remembered for their teachability. They are arranged in order of increasing difficulty (Hawthorne's "Young Goodman Brown" to Joyce's "The Dead") and taken together would introduce the beginning college student to a fair sampling of the best examples of the short story form.

The introductory essays have two aims: "to focus attention upon the writer and to provide the biographical and critical background the student requires to read the

stories intelligently." Interpretations are wisely avoided.

The authors seem to have achieved their announced purpose of combining some of the advantages of the hard-cover textbook and the inexpensive paperback collection. The book should prove most appropriate for introductory literature classes where the short story is only one component of the course.

WARREN I. TITUS

George Peabody College for Teachers

STUDIES IN THE SHORT STORY, ed.

Adrian H. Jaffe and Virgil Scott, rev. ed. by Virgil Scott (Holt, Rinehart and Winston, 1960, 536 pp., \$3.25, paper).

Professor Scott's revision of the short story anthology which he and the late Adrian H. Jaffe first published in 1949 retains nine of the stories from the original edition and adds twenty-one others, thus including works by several writers whose stature has only recently been recognized. Changes in editorial apparatus and grouping are more apparent than real. This anthology remains very much a textbook to furnish the freshman or sophomore in an introductory literature course with a guide to the humble virtues and elementary accomplishments: close reading, interest in subject matter, and discrimination of values. It is altogether suitable for use in composition courses where the function of the text is to provide good reading as well as intelligent models for non-formal analysis of fiction. Whether more advanced students of the short story will find this book anything other than childish is doubtful. They might well prefer a work that includes a more orderly classification of formal (rather than qualitative) elements in the short story.

MARVIN PIERCE
Ohio University

THE GENIUS OF THE IRISH THEATER, ed. Sylvan Barnet, Morton Berman, and William Burto (New American Library, 1960, 366 pp., \$.75, paper).

An anthology of seven Irish plays by as many playwrights: Synge's *Deirdre of the Sorrows*, Jack Yeats's *La La Noo*, Lady Gregory's *The Canavans*, Shaw's *John Bull's Other Island*, W. B. Yeats's *The Words Upon the Window-Pane*, Sean O'Casey's *Purple Dust*, and Frank O'Connor's *In The Train*. Only the last is new, a dramatized version of O'Connor's previously published short story by the same title. In addition there are brief but pungent critical essays on the Irish theatre by Beerbohm, W. B. Yeats, Joyce, O'Connor and

O'Casey, plus short biographical notes and a selected bibliography.

The quality of the plays ranges from the substantial to the trivial such as *La La Noo*, but the volume does help to round out a reading list in the modern drama.

R. F. BAUERLE
Ohio Wesleyan University

ASPECTS OF MODERN DRAMA, ed. M.

W. Steinberg (Holt, 1960, 633 pp., \$3.00, paper).

This book is cheap and covers a wide range of plays, but is not ideal for the ordinary drama survey course for which it is designed. Some of the plays are essential (Wilde and Synge, for instance) but some are to be had more conveniently in small cheap paperback editions. The plays by Anderson and O'Neill and Yeats will not be of help to most instructors, being out of the main line of dramatic development. There are omissions: there is no O'Casey play, no recent British playwright, and in verse drama, no Eliot or Fry.

The introductions do not tell enough about the playwrights. There are two good features: the lists of recommended critical reading, which are fresh and interesting, and the excerpts from the critical writing of the authors themselves.

HARRISON BUTTERWORTH
Ohio University

GREAT EXPECTATIONS, Charles Dickens, ed. Lauriat Lane, Jr. (Harper & Brothers, 1961, 623 pp., \$1.40).

Mr. Lane's critical commentary concerns itself with the spiritual growth and destiny of Pip, and the genesis of this novel as a work of art. Of unusual interest are the excerpts from Dickens' own letters, in which are discussed problems of composition and serial publication faced by the author. Using as a basis ideas suggested by such phrases as "a sense of situation," "the stages of Pip's expectations," dramatic immediacy," and "a study in antithesis," Mr. Lane achieves an engaging analysis of Pip's story. Approaching the story as a "moral fable" acted out by poly-dimensional characters, our critic presents us with a refreshing and invigorating exegesis of an old and loved favorite.

ESTUS C. POLK
Texas Christian University

CALEB WILLIAMS, William Godwin, ed. George Sherburn (Rinehart and Co., Rinehart Editions, 378 pp., \$1.25, paper).

Professor Sherburn offers a valuable edition of a novel well worth reading. This new

edition contains a bibliography, a biographical note, and Godwin's own account of the novel as well as his preface to the first edition. The present text is the amended third edition. In the introduction Professor Sherburn argues convincingly that the didactic element by no means destroys the literary value of the novel or deprives it of being a suspenseful and moving story. George Sherburn is Professor Emeritus of English at Harvard.

GEORGE MCCELVEY
Duke University

THE HISTORY OF MR. POLLY, H. G. Wells, ed. Gordon N. Ray (Houghton, 1960, 236 pp., \$1.25, paper).

The last of Wells' four noteworthy novels, this is an amusing account of a dyspeptic and ineffectual draper who muddles his way through marriage and bankruptcy to a place in the sun. The book's memorably outlandish incidents (a funeral, a wedding, a fire, a fight) enliven the sociological thesis and largely obscure the flaws. The forty-three page introduction sketches Wells' lit-

erary development and deals separately with his four major novels.

The chief appeal to the student—as to any reader—will be through the book's humor, the kind of humor one associates with occasional English movies.

MARJORIE B. HENSHAW
Arizona State University

THE SCARLET LETTER, Nathaniel Hawthorne, ed. Harry Levin (Houghton Mifflin, 1960, 262 pp., \$.85, paper).

This late addition to the publisher's Riverside Editions maintains the high standard of the series. The text should appeal to scholars since it is based upon the first edition of the classic and conforms to Hawthorne's own punctuation and usage. Harry Levin's introduction and notes prove useful; they are straightforward and sane with no questionable interpretations to becloud the student's approach. Of the several paperback editions of *The Scarlet Letter* now available, this is probably the best.

WARREN I. TITUS
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